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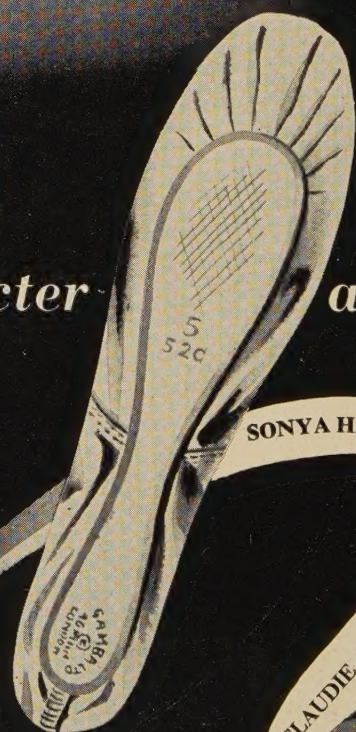
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As the Street Dancer.

Photo: Bergsan

ANITA LANDA Reason: For scoring such a success in the difficult role of the Street Dancer in Massine's *Le Beau Danube*

LANDA was born in Las Arenas, Vizcaya, of half-Spanish parentage. Her first serious dance training was also in Spanish dancing under the famous London teacher Elsa Brunelleschi. Inevitably, considering her background, her debut was with a Spanish company. This was in 1948 in Ana Esmeralda's troupe.

In 1949 Landa joined the *corps de ballet* that was gathered to support Markova and Dolin through their provincial peregrinations. Not unexpectedly she danced the *Danse Espagnol* in *Casse Noisette* and in a new ballet, *Fiesta*, by Ana Ricarda. When the *corps de ballet* blossomed into London's Festival Ballet she found herself dancing roles as notably un-Spanish as the Fiancée in *Le Beau Danube*, the Waltz in *Les Sylphides* and the Young Girl in *Le Spectre de la Rose*.

To all these roles she brought the distinction of an intelligent personality. She also made a reputation for herself as a character dancer. First the Mechanical Doll in the *Casse Noisette* Prologue, then the Ballerina in *Petrouchka*, later the Chief Polovstian Girl in *Prince Igor* came her way. Hard work, vitality and a complete absorption in the part she was portraying brought their own reward.

Like many of the younger dancers of Festival Ballet her ability and reputation developed with the company's. As the company established itself, so these young unknowns emerged from obscurity.

Although Landa's rise as a soloist has been steady, it has not been without its setbacks. She has never been completely at home in *Spectre*, recently in *The Pas de Quatre* she was not a complete success.

During the current provincial tour of Festival Ballet in the absence of both Arova and Leslie, Landa has had much extra work pressed upon her and has been sharing top billing with Belinda Wright. Among the roles she has assumed has been the Street Dancer in *Le Beau Danube*, apparently to everyone's satisfaction.

The road towards the rank of senior soloist has been fairly easy for her, a certain amount of luck has been on her side. But no luck in the world is going to help her to consolidate her position. She now has a wonderful opportunity to establish herself as a star of British ballet—and if her past record is anything to judge by, it seems likely that she will be able to take it.

Dance and Dancers

Editor: PETER WILLIAMS

Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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CREDITS AND DISCREDITS OF 1953

"Dance and Dancers" New Year Honours: Marie Rambert for still being able to produce a company as good as she has ever had. Frederick Ashton for putting the American season of Sadler's Wells Ballet into his pocket and walking away with it. The American public and critics for realising something that England has tended to overlook, namely, that Ashton is one of the greatest choreographers of our time. Alicia Markova for dancing better and looking younger than we have seen her for years. Margot Fonteyn for emerging from a serious illness to reach even greater heights. John Cranko for *The Shadow*. Walter Gore for *Light Fantastic* and *The Gentle Poltergeist*. Svetlana Beriosova for a fine interpretation of many roles. Kenneth Rowell for being the smartest British ballet designer for years. To nearly all the British ballet composers for making the most notable contribution to the art of ballet in this year of grace and coronation.

Mistakes of the Year: Margaret Dale's *The Great Detective*. Ruth Page's *Vilia*. Walter Gore's *Cyclasm*. Andrée Howard's *Vis-à-vis*. Ballet Theatre's revival of Massine's *Aleko*.

We were glad you made the trip: The Royal Danish Ballet, who had the biggest success of any visiting company since the war. Roland Petit's Ballets de Paris and specially for *Le Loup*. Pilar Lopez and her fine company, who will always be welcome. The party of dancers from Russia who have been appearing in England for the past weeks. The Yugoslav National dancers. Alicia Alonso and Igor Youskevitch of Ballet Theatre.

We were sorry you made the trip: Bulbul and his Pakistan Ballet. The Vienna Ballet.

We shall be glad when you make the trip: Any major company from Soviet Russia. The ballet of the Paris Opéra.

Most improved dancers of the year: Anya Linden, Ronald Hynd, Desmond Doyle, Michael Boulton of The Sadler's Wells Ballet. Beryl Goldwyn, Mary Munro, Noreen Sopwith, Alexander Bennett of Ballet Rambert. Margaret Hill, Donald Britton, Doreen Tempest, Johaar Mosaval of The Sadler's Wells Theatre Ballet. Keith Beckett, Petrus Bosman and Marilyn Burr of Festival Ballet. Ruth Ann Koesun of Ballet Theatre. Violette Verdy of Ballets de Paris.

Most overrated dancers of the year: Nora Kovach and Istvan Rabovsky.

Impresarios we admire: Peter Daubeny for bringing the finest collection of foreign dancers to this country, in spite of two bad slips. Julian Braunsweig for bringing Festival Ballet to a new and large audience.

Cut the cackle and dance more: Moira Shearer, Robert Helpmann, Anton Dolin. All those ballets which employ the human voice.

Books we were glad to read: *Diaghilev 1909-1929*, by S. L. Grigoriev. *The Ballet of the Second Empire*, by Ivor Guest. *The Diary of a Ballet Critic*, by Richard Buckle.

Come back again soon: New York City Ballet. Grand Ballet de Marquis de Cuevas. The Dancers of Bali.

Brave attempts: New-Ballet Company. Walter Gore Ballet.

Let it be soon: A new full-length work from Frederick Ashton and a first one from John Cranko. A revival of any full-scale classic that is not already in an English repertoire.

To all those credited and discredited and, of course, to our readers everywhere, the Editor and staff of "Dance and Dancers" send best wishes for a very happy Christmas and success in the New Year.



DANCE AND DANCERS is published monthly by HANSOM BOOKS on the 25th of the month preceding, and obtainable of all newsagents, bookstalls, ballet shoe shops and music shops, by giving a firm order or by postal subscription. Post free terms: One year 20/-, half year 10/-; (Foreign: pay in sterling or by International Money Order or through agents listed at foot of page 35) Single copies 1/8 post free. A loose leaf binder, valued 6/6, is presented with every two year subscription. Please write clearly. State first number required. Back numbers from August 1951 available.

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MY PICTURE OF THE MONTH

by

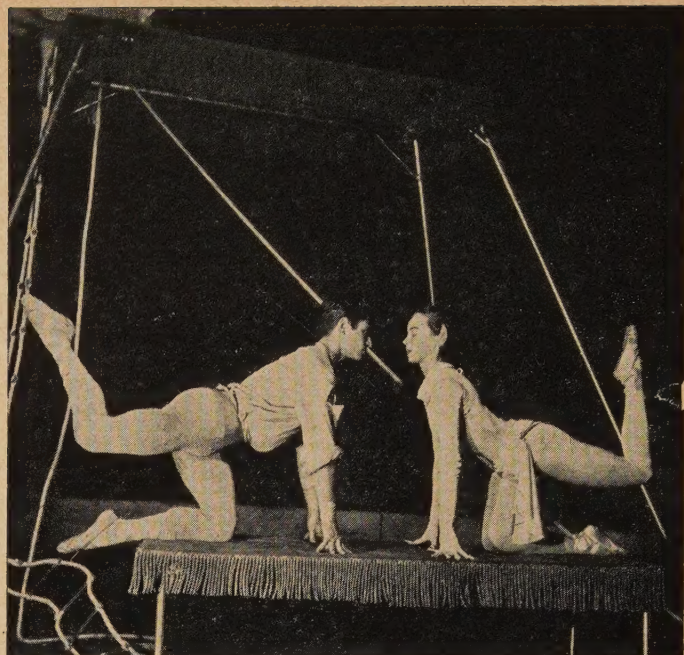
Baron

"There are few ballets in the repertoire of the Sadler's Wells Theatre Ballet so well suited to the company as *Blood Wedding*. This is strong, meaty melodrama and is extraordinarily well composed. The story is clear cut and vivid. The meeting of the girl with her old lover at the beginning, the curious, brooding fury of the man and the tortured, resisting passion of the woman are finely done by David Poole and Maryon Lane. There is no letting up of interest till the climax, ending with their death.

I look forward to another production from Rodrigues and hope he will stick to the same straightforward method of telling a story brilliantly as he has done in *Blood Wedding*."



Jean Babilée resting in his blue overalls, which have become almost a uniform since he wore them in *Le Jeune Homme et la Mort*. Talking to him is Roland Petit, while Nathalie Philippart (*Madame* Jean Babilée) looks on.



Babilée as Oedipus with Leslie Caron as the Sphinx in Lichine's *La Rencontre*. In this ballet, Caron sprang to fame overnight when the work was first given by Les Ballets des Champs-Élysées. Now she returns to London as a star. Photos: Lido

Tyl in blue overalls

A PREJUDICE FOR BABILÉE

by Peter Williams

VAGUE rumours heralded the approach of Les Ballets des Champs-Élysées on their first visit to London in 1946. Various glossy and expensive periodicals had found their way to England and we got our first tantalising glimpse of costumes and decors that, to our dreary austerity-ridden minds, seemed almost like forbidden fruit. We also heard tales of remarkable choreography and dancers, one dancer in particular—whose name sounded like an Italian term for a group dance—seemed to be something special.

The second ballet on that famous Adelphi first night had hardly got under way when we had visible proof as to how special that dancer was. The Joker, in Charrat's version of Stravinsky's *Jeune Homme et la Mort*, came bounding on; his subsequent mercurial *batterie*, soaring elevation, the seeming ease with which he executed the most difficult steps, together with a characterisation that had all the cold calculating perfidy associated with Jokers, made us realise that here was a great star of the dance. Jean Babilée had made a lasting conquest of London.

For the remainder of that wonderful season, he confirmed the initial impression that he was one of the most extraordinary dancers since the days of Diaghilev. Whether as a messenger of the gods in *Les Amours de Jupiter*, a hunchback of the Paris streets in *Le Rendez-vous*, a rose in an indifferent production of *Le Spectre*, or a Bluebird skimming across the earth's surface, he always left an impression so deeply etched in the mind that even today it is still hard to think of others in these roles.

He is the kind of artist who can seldom be followed in the roles he creates; in the same way that Nijinsky presumably was never really replaced in the roles he created. It is unthinkable that anyone else could be that young man in blue overalls who waits in his attic for a girl who, when she arrived,

goads him on to take his own life. There will be no other Cupid in his own first, and interesting, essay in choreography—*L'Amour et son Amour*, nor another Tyl in his second choreographic work—*Tyl Eulenspiegel*.

The son of an eminent Paris surgeon, Babilée, like Roland Petit, was a child of the Paris Opéra. The war interrupted his studies and he joined the Maquis, which must have been very much to his taste, because he is fearless and revels in excitement, adventure and epic feats.

After his debut in Cannes, where he danced several classics, he returned to Paris and joined Les Ballets des Champs-Élysées at its outset. He remained with the company until 1950, when he left and danced with Ballet Theatre all over America, also for a short time with the Marquis de Cuevas company. After various appearances, notably in Florence, he returned to the Opéra last year. His reunion with Roland Petit this month is probably the best thing that could happen to him, because it is in this not-so-disciplined school that Babilée really belongs.

He is an enigmatic personality, as enigmatic as the Sphinx he fought and conquered in *La Rencontre*. There are stories of how as a youth he would, together with other youths, stage a mock murder in Montmartre. There would be screams and a body. But when the police arrived on the scene—not a soul was to be seen. It has been told how Babilée would climb up a tree in the Bois, fire off a revolver, then watch from his eyrie the police scurrying around in their

fruitless search to discover foul play.

People still remember the scarlet motorcycle, driven by a young demon with fair hair streaming out behind, that was seen around London during a Champs-Élysées season at Princes Theatre. To drive with Babilée in a car in the streets of Paris is a hair-raising experience.

Not so many people know of his different side, the Babilée that loves trees and hates to see them felled; or the softer moments when he is wide-eyed in wonder in the presence of an artist great as Tamara Karsavina. He is happily married to Nathalie Philippart, who used to be in the company with him and created the never-to-be-forgotten role of the girl in *Le Jeune Homme et la Mort*, and they now have a daughter. Pixie, as Philippart is called, has a beauty as enigmatic as her husband's character and she has made a model wife.

In the theatre Babilée is equally unpredictable. He can give a performance so brilliant as to leave the spectator gasping, he can also leave the spectator gasping incredulously at the things that have been written in praise of Babilée. For myself the heights are worth all the occasional depths, though I can feel only sympathy for those with time and money to go only once in a season if they hit on one of his bad nights. Babilée is that rare thing of the dance—a natural—and such people need special care and for them special allowances have to be made.

Four years it is since London last saw Babilée when he danced at the gala performances in aid of Nijinsky. Four years which may have matured and steadied him. But whatever the outcome of his season with Ballets de Paris at The Stoll, I for one shall always be eternally grateful for the privilege of having seen this rare artist of the dance at his height.

Ballet Rambert Design Competition

Owing to the fact that such a very large number of entries have been received for this competition, it has taken longer to judge them than was first anticipated. The results will appear in the January issue together with Madame Rambert's comments. Will those competitors who want their designs returned to them, if they have not already done so, please send the stamps to cover return postage.

THE TYROL

by H. E. M. STONE

AFTER a hard day's ski-ing, many a weary Kitzbuhel visitor spends the evening at Praxmairs. Praxmairs is one of those Tyrolean cafes cum night clubs, which have no equivalent in England. Inside, the place looks like any of the more luxurious London restaurants, with concealed lighting and a minute dance floor. One cannot help feeling that a Tyrolean evening in such surroundings smacks of commercialism. It is only when ten strapping young men and four charming girls start dancing that you begin to realise that you are indeed seeing the real thing.

They are not professional cabaret artists, but ordinary working villagers. The leader is the proprietor himself, Toni Praxmair, who acts as compere, accompanist and producer. The chief yodeller is in charge of the sightseers' telescope at the top of the neighbouring mountain. Some of the visitors may recognise Konrad Staudinger. A ski instructor by day, he dances at night and during the summer months is a tennis instructor.

The men are dressed in the traditional red sweaters and leather shorts. They have a wide leather belt decorated with straw woven into the front to spell out phrases such as "Hello," "Good Morning" and "Na Bu," which is probably best translated as "Sister Beware." They are family heirlooms. Worn almost daily during the summer months, they often last for as long as a hundred years.

Folk songs never written down

Their songs are the equivalent to our own folk songs, only the music has never been written down. It has only just recently been recorded. Toni Praxmair accompanies them on the zither, guitar or accordion. They yodel a lot, often harmonising; one man singing falsetto, which is most effective heard against the background of male voices. Their steps are basically different from ballroom dancing. They are much shorter and the turn is on the right foot instead of on the left. They always end up the evening by claiming partners from among the nearby tables.

Many of the dances have an eternal triangle theme. There is the *Drei Steirer* (the Three Styrians) between two girls and one man and the *Marsianer*, between two men and a girl. They are both extremely energetic and entail a lot of rhythmic knee and thigh slapping among the men. In the latter, one man has to throw his partner over his shoulder.

The *Bandltanz* (the Ribbon Dance), is the Austrian equivalent to a maypole dance, when pink, green and white ribbons are plaited into a perfect pattern round the pole. The *Knappentanz* (Dance of the Miners), though, is exclusive to Kitzbuhel. Five hundred years ago, before there was any thought of winter sports, there were large silver and copper mines, long since exhausted. After the lights have been turned out, the dancers come in carrying primitive lamps. Then in the course of the routine, they hit their *stemmeisen* mining tool, a strip of iron about six inches long, and it rings like an xylophone.

Origin in the middle ages

Another dance that goes back into the middle ages is the *Stelzentanz* (The Stilt Dance). When the thaw came, the streams flooded and then men could only go about on stilts. The constant drubbing of the dancers' stilts on the wooden floor is most effective and the figures, well over seven feet tall, make an incongruous sight in the low-ceilinged room. A tiny figure in white, representing winter, flits on and is cheived about between the stilted figures. Finally they cluster round and she emerges a fair young maid representing spring.

Praxmair's Tyrolean evenings first became famous when the Duke of Windsor, then still Prince of Wales, spent a holiday at Kitzbuhel. He watched them on several evenings, joining in the yodelling. It was largely through his enthusiasm that they came to London in 1935. Since then several celebrities, including John Mills and Tyrone Power, have enjoyed their evenings. The troupe have sung on the B.B.C. and have also appeared on television.



The Schuhplattler. A typical Tyrolean courting dance. The girls intersperse the dancing with an occasional high-spirited yodelling love call.



The Watschentanz (Ear-boxing Dance). A merry rough and tumble dance in which only men participate. It is derived from the delight the mountain folk take in friendly wrestling. To give the impression of genuinely boxing each other's ears, the man hit makes the appropriate sound effect by clapping his hands.



A less energetic moment in the Watschentanz. The dance is not solely confined to slapping each other's ears, but also their own and the other men's knees and thighs.

Stars of the Second Empire

by
IVOR GUEST



Fanny Cerrito

The most fascinating dancer of the Golden Age of Romantic Ballet, photographed in London towards the end of her career (C. 1855).

The favourite of London, where she danced for many years in the 1840's and 50's. Most famous roles—in Alma, Ondine, La Vivandiere. Danced in Pas de Quatre. Was a competent choreographer. Married dancer Saint-Léon.



Amalia Ferraris

As Diane in the divertissement from the opera Pierre de Médicis, produced in 1860. Was star of the Paris Opéra from 1856 to 1863, appearing in Les Elfes, Marco Spada, Sacountala, L'Etoile de Messine, Graziosa. The critics spoke of her great elevation and lightness. She married a learned savant and was a model wife. On her death in Florence in 1904, she left her considerable fortune to charity.

THE ballet at the Paris Opéra during the Empire of Napoleon III and the Empress Eugénie added one of the most important chapters to the history of ballet. Not only for the quality of the works presented but also for the great stars who appeared in them.

Many of the dancers who appear in this picture album are dealt with at length in Ivor Guest's *The Ballet of the Second Empire* (reviewed on page 24 of this issue), the second volume of which has just been published.

These photographs, apart from being a charming record of the dancers in question, should be carefully studied for the line and detail of the costumes and also for the remarkable soft and romantic quality of the photographs themselves.



Emma Livry

At the age of 16 in La Sylphide, in which she made her debut at the Paris Opéra in 1858. Her other famous roles were in Herculanium and Le Papillon (created specially for her by Marie Taglioni). She was destined to reign only five years at the Paris Opéra, for, during a rehearsal of La Muette de Portici, her dress caught alight. She suffered very serious burns and lingered on for several months in terrible agony. She died on July 26, 1863, mourned by everyone from the Emperor and Empress to the lowest in the land. Her death was an irreparable loss to French ballet.



Carolina Rosati

Star of the Paris Opéra from 1853 to 1859. Created the role of Médora in Mazilier's Le Corsaire, also leading role in Jovita. In 1857 she appeared in the revival of La Somnambule. Danced in a revival of Pas de Quatre in London. Ended her career in Russia and died in the South of France in the early years of this century.



Guiseppina Bozzacchi

The last star of the ballet to shine at the Paris Opéra in Napoleon III's empire. Born in Milan a hundred years ago on November 23, she rose to create the role of Swanilda in Saint-Léon's Coppélia. She only danced in public eighteen times. The theatre was closed at the end of August, 1870, for the duration of the Franco-Prussian war. On September 2 Saint-Léon died of an apopleptic fit; on November 23 Bozzacchi died of smallpox during the Siege of Paris on her seventeenth birthday.



Eugénie Fiocre

As Cupid in the ballet *Néméa* (1864). She was one of the most beautiful of the Second Empire ballerinas and became the great exponent of travesty rôles. She created the role of Frantz in *Coppélia*. She was born in Paris in 1845 and died in 1908. Her years at the Opéra lasted from 1864 to 1875.



Marie S. Petipa

In the *Polski Mazur* from the 1862 revival of *Le Diable à quatre*, in which she was partnered by Felix Kshesinski, father of the great Imperial Russian ballerina Mathilde Kshesinskaya, who still teaches in Paris. Born in St. Petersburg in 1836 Marie Petipa came to Paris with her husband, Marius Petipa, in 1861, when she danced the role of *Glorietta* in *Le Marche des Innocents*.



Marie Guy-Stéphan

She specialised in Spanish dancing, which she assimilated while appearing for several seasons in Madrid during the 1840's. She was Madrid's first *Giselle*.

She was engaged at the Paris Opéra in the 'fifties, taking the leading role in *Aelia* et *Mysis*. In the 1840's she danced in London for several seasons.

CHRISTMAS QUIZ

General

1. Myrtha has two friends in *Giselle*, who are they?
2. Under what names do the following dance: Peggy Hookham, David Butterfield and Nelly Guillemet?
3. Which famous ballerina is always associated with the role of Aurora in the Prologue to *The Sleeping Beauty*?
4. Which ballet was partly the reason for Nijinsky leaving the Maryinsky Theatre in St. Petersburg?
5. Who was the first (the very first) ballerina to play Lizzie Borden in *Fall River Legend*?
6. What have Mérante, Lifar, Aveline and Ashton in common?
7. Who were Hilda Munnings, Alice Marks, Patrick Healy Kay and Edris Stannus and for whom did they all dance?
8. She was once a great Swanilda in *Coppélia*; now she is a President?
9. The first English Champion Roper?
10. Who composed the music for Lichine's ballet, *La Création*?
11. She is a famous White Cat and she was responsible for putting Sherlock Holmes into ballet?
12. Who was the first *Giselle*—Marie Petipa, Fanny Elssler, Carlotta Grist or Marie Taglioni?
13. Who was the first Princess Aurora in *Sleeping Beauty*—Tamara Karsavina, Olga Spessitzjeva, Vera Trefilova, Carlotta Brianza, Anna Pavlova?
14. Why was Fonteyn on the roof-tops in Paris?
15. What Effie later became a Sylphide?
16. What connection has Dame Ninette de Valois with the Sir John Soane Museum in London?
17. You may think there are five when you start to dance, but Serge Lifar has invented two more. What are they?
18. He wrote letters and he was a friend of Garrick and Voltaire?
19. Zsa Zsa Gabor played Jane Avril as a singer in the *Moulin Rouge* film. What was wrong with this?
20. A Covent Garden tenor once partnered Moira Shearer and Violetta Elvin in a *pas de deux*. Who was he?

Music

1. (a) He arranged Scarlatti music for *The Good Humoured Ladies*?
(b) And he did the same thing with Rossini music for *Boutique Fantastique*?
2. He was responsible for bringing Gilbert and Sullivan into ballet?
3. A composer was born in the Ukraine in 1891, lived in Paris for fifteen years and died this year?
4. An English Lord composed for Diaghilev, for revue and for the Sadler's Wells Ballet?
5. He is reported to have written the music for the last act of *Swan Lake*?
6. He composed a ballet about a cat and, many years later, about some strolling players?
7. He did better things than the Spanish dance which made him famous. Who was he and what were his famous ballets?
8. In 1933, Massine caused a storm by turning two symphonies into ballets. What symphonies, what ballets?
9. A famous modern composer wrote the music for two ballets on classical mythological subjects—one for Diaghilev, the other for New York City Ballet. Who is the composer, what are the ballets and what choreographer?
10. Constant Lambert composed the music for a Diaghilev ballet. What was it?

Design

1. Whose first ballet was designed for a Cochran revue and later became mainly responsible for founding a famous French company?
2. What designer rose to fame under the banner of Cochran and later designed a ballet to celebrate a crowning?
3. What famous scene-painter and teacher designed a ballet mainly concerned with a city, alas, no longer gay?
4. A famous couturier designed some bathing suits for a ballet. Who was she and what was the ballet?
5. The same landscape setting by Bakst was used in two ballets. What were they?

6. Who designed the following: (a) *Les Matelots*; (b) *Les Biches*; (c) *Pulcinella*; (4) *Le Rossignol*; (e) What had all these designers in common?
7. What was the last work in which Sophie Fedorovitch and Frederick Ashton combined forces?
8. What designer rose to fame as a cartoonist and for his books on architecture?
9. A skating ballet was designed by a man who was originally a dancer. Who is he, what is the ballet and has it ever been designed by anyone else?
10. Did a famous painter design the settings for Petit's *Le Rendez-vous*?

Did you read *Dance and Dancers* this year?

1. (Jan.). Who was the first boy to win a scholarship to the Sadler's Wells School?
2. (Feb.). Who created the role of the Rake in *The Rake's Progress*?
3. (March). Which was the second English ballet company to produce an original full-evening ballet?
4. (April). A ballet in Festival Ballet's repertoire had a great success in Paris. Anton Dolin was amazed and almost disgusted at this success. What was the ballet?
5. (May). Which two choreographers have used a fragment from Tasso's *Jerusalem Delivered* as a basis for a ballet?
6. (June). What was the name of Ashton's first ballet?
7. (July). Which young Danish choreographers provoked comparison with the Artistic Director and his Associate of New York City Ballet?
8. (Aug.). Who was the Florentine who went to Copenhagen in 1775?
9. (Sept.). The son of a judge, he appeared in the Olympic Games of 1932—who was he?
10. (Oct.). Who acted Strindberg in Melbourne?
11. (Nov.). Previously you thought of him in connection with films, television and the straight theatre. Now ballet is added to this list. Who is he and what ballet?
12. (Dec.). Both Massine and Pilar Lopez have something in common connected with a famous poet. Who is he and what is the connection?

The answers to this quiz will be found on page 34 of this issue.



Pauline Grant. Photo: Russell Sedgewick

IN considering and appraising the personality, characteristics and qualities of "England's Agnes de Mille"—a vivid picture springs to mind of a sprite . . . a glittering fantoche! These images suggest the mercurial essence of the frail, yet vital, Pauline Grant.

She has been heard to say: I have never known a moment when I have not wanted to dance! Those words bespeak her unswerving passion and her singleness of purpose. She takes her work intensely seriously; there is about her an aura of dedication; so much so that many people of the theatre believe her to be without a sense of humour. This is not so, for not the least of her pleasures is to tell a joke at her own expense.

It is her absorption in what she is doing that has impressed, amused and bewildered the tough Monarchs of the entertainment world. Her almost quaint manner was something quite out of their sphere; but what she accomplished was so surprising and unexpected to them.

Time and again she could be relied upon to work her alchemy upon the humdrum, to transform the banal into the unusual. They discovered that she could create dances with theatrical charm, originality and entertainment value; they also discovered that before she went to work she shrewdly laid down certain

Glittering Fantoche*

A PORTRAIT OF PAULINE GRANT

* Fantocci are Italian fantasy puppets that are reputed to dance from the strings of moonbeams

by PAUL TASSOVIN

practical conditions, outside of which it would not be possible for her to carry out her intentions. That really has been her crusade in the theatre; to be allowed to carry out her choreographic intentions.

Pauline Grant did not rise to fame overnight; her progress has been a step by step plodding over the years. Born in Moseley, Birmingham, she began by flouting her father's wishes. He, an artist-intellectual, not unnaturally disparaged his daughter's aspirations for such an insubstantial art as ballet; but under the delusion that she was attending a finishing school, he allowed her to go to London to study at the Ginner Mawer School.

She struck out early upon her own, with no money, a few home-made costumes and a wealth of enthusiasm. With a little band of hand-picked dancers, who worked for £2 10s. a week—when they worked—she put on a few performances and recitals. Thus equipped, she made her assault upon the West End. Lionel Falke, then manager of the Little Theatre, gave her her first chance.

Imagine this fledgeling from the provinces stalking the sartorial manager in his office and offering him £10 for his theatre! Mr. Falke had a kind heart, and a sense of humour; he did not disillusion the ambitious Miss Grant, whose artistic plans bore so little in common with the reality of theatre business. Most surprisingly, he accepted her impertinent offer, and the Pauline Grant Ballet made its debut. It was during this season that her first ballet, *Les Fantoches*, was created.

The pleasures and perils of war

Those were the early days of the war, with bombs falling and lunch-time ballet. Hazardous, unreal days during which Pauline Grant's life embraced a curious mixture of the glamorous, the bizarre and the wretched. Living in Burne-Jones' inspiring studio—later to be destroyed with all her possessions by a bomb—slaving to achieve the artist's dream. The bombs followed her relentlessly wherever she went or worked. She plodded on, suffering the irrevocable with a sigh, a shrug, and turning to the next essay.

In 1944, at the Cambridge Theatre, she achieved her first rewarding success with a Commedia del Arte ballet in the operette

Night In Venice. This work paved the way to a long line of musicals in which a memorable feature was the Pauline Grant ballet.

Towards the end of the war she met and married fighter pilot Wing-Commander Brenus Morris . . . the bombs no longer fell in her path.

She is one of the most versatile choreographers of the English stage. Her work has eloquence, expressive range and shows a sensitive response to music. One will always find in her ballets a sympathetic cohesion of music and idea. She employs dynamics and demands from her dancers dramatic as well as technical ability.

Deceptive facade

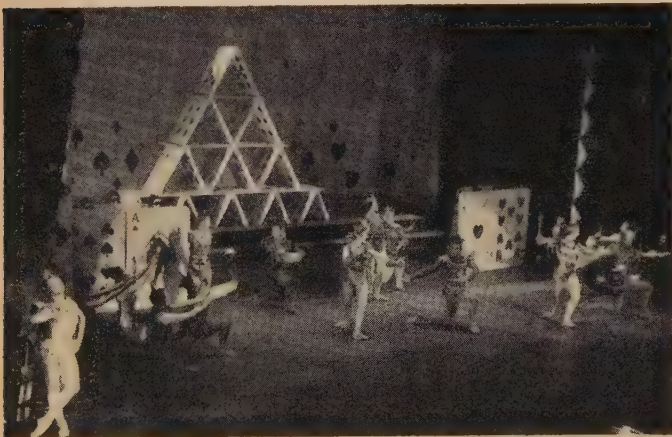
In rehearsal she is patient and encouraging; she is also exacting and can be ruthless when necessary; but beneath the brittle yet rock-like facade there is a heart that extends to the artist. She is not entirely egotistical; shows a keen respect for the work of others and expresses a humble appreciation of the invaluable experience she has gained from some of the great men of the theatre with whom she has worked.

Probably Pauline Grant's most astonishing gift or knack is her adaptability and range. To produce successful ballet in opera, musical, play and film is a unique achievement; this she has done in grand style.

It is somewhat baffling to conceive how in the course of a year she is able to jump from old style English Musical Comedy to modern American Musical, from the bright glare of the Palladium to the refinements of Glyndebourne, from the sophisticated film to the classical drama of Stratford-upon-Avon.

Her latest adventure is to have produced a play, *The Marquise*, by Noel Coward, for the Grand Theatre, Wolverhampton. Since she invariably makes her dancers act, on this occasion she probably made her actors dance.

What future ambitions has this remarkably active and versatile artist of the theatre? Not a ballet company of her own, we are told, though one cannot help feeling that her meticulous thoroughness and taste are directional assets that would enrich many a ballet company.



Pauline Grant Ballet for the London Palladium—Cut for Partners. Designed by Loudon Sainthill, with music by Leroy Anderson. Photo: Roger Wood



Pauline Grant ballet for Gluck's *Alceste* at Glyndebourne. Production by Carl Ebert and designed by Hugh Casson. Photo: Guy Gravett

THE THREE CORNERED HAT

First given with original Spanish choreography by Pilar Lopez at the Teatro Gran Via, Madrid, in 1948. First performance in England at the Stoll Theatre, London, on October 19, 1953.

Book by Gregorio Martinez Sierra from a novel by Pedro Antonio de Alarcon. Music, Manuel de Falla. Settings by Burman and Fernando Rivero.

Cast

Molinera (Miller's Wife)	-	-	-	-	-	-	-	-	-	PILAR LOPEZ
Molinero (Miller)	-	-	-	-	-	-	-	-	-	ROBERTO XIMENEZ
Corregidor	-	-	-	-	-	-	-	-	-	MANOLO VARGAS
Corregidora	-	-	-	-	-	-	-	-	-	ELVIRA REAL

Neighbours, policemen, chair bearers, etc.

ing her husband is being beaten up, calls in the neighbours for assistance. In the confusion the Miller returns and the crowd seize the Corregidor and toss him in the air.

THE first thing the spectator has to do on seeing this Spanish version of *The Three Cornered Hat* is to clear his mind of Massine's version. Massine stylised the dances of Spain, taught to him primarily by the gypsy Felix, then combined with the wonderful designs of Picasso and score of de Falla created one of the great masterpieces of this century.

Pilar Lopez has seen the novel of Pedro Antonio de Alarcon through the eyes of a fellow native Spaniard. The shape of the ballet inevitably remains the same, but she has used real Spanish dances unadulterated in telling the story. The result is that her version gains considerably in each of the *solis*, but lacks the flow that only a great master-choreographer can give.

But if the work as a whole lacked the completeness of Massine's ballet, it realised a far greater sympathy between the Miller (Ximenez) and his Wife (Pilar Lopez). Here was a working-class couple who obviously lived for each other, even if they tended to flirt with the passers-by.

Pilar Lopez was the most convincing Miller's Wife I have ever seen—a kindly, boisterous and warm-blooded woman really living in the village of Arcos. It seemed quite natural for her to suddenly dance a *Fandango* for her husband's pleasure. The beautiful twisting and undulating arm movements were so expressive of her grief at his arrest.

(Above) Ximenez in the remarkable turn mentioned in this article, and (right) with Pilar Lopez, in the pas de deux.

Photos: John Graham

(Below) A general scene with Ximenez starting the Farucca.

The characterisation of Ximenez was equally convincing. He was a kindly person with the swagger that belongs to the most eminent members of a small community. His *Farucca* was brilliant—perfectly finished and containing one of the most exciting jumps and turns ever seen in ballet.

The Corregidor of Manolo Vargas was younger than usual. Again he showed another side to his wide range of characterisations. His lechery was more nasty, like some ageing old Tom cat. His solo (not used in Massine's version), with its many *entrechats*, was excellently given.

It was in the *ensembles* that the main weakness of this version lay. They relied too much on straight lines and not very imaginative groups. But the inclusion of a number of English dancers must have excluded any great intricacy. Of the non-Spanish contingent, Malcolm Goddard (called Manuel Ortega in the programme) showed up the best, having a good stage presence and sense of Spanish rhythm.

The two songs usually sung by a soloist were given by a group. Although the purity was lacking, they gave a greater feeling of village life. Manuel de Falla's score, although not done full justice by an orchestra, neither big enough nor rehearsed enough, remains magnificent ballet music on a level with Stravinsky's *Petrouchka*.

The settings and costumes were adequate without causing an extra heart-beat. A greater departure from the form of Picasso would have been advisable.

Altogether the ballet was a most interesting experience which became more exhilarating on further acquaintance. P.W.



THE action takes place in the small Andalusian town of Arcos de la Frontera. A Miller and his wife go about their daily tasks. Neither of them are afraid to flirt with the passers-by. The Corregidor, passing with his wife and retinue, drops his handkerchief at the feet of the Miller's wife.

Later he returns to receive her favours, but the Miller and his wife plot to ridicule him. She invites the Corregidor to dance a minuet and trips him so that he falls on the ground. The Miller comes out of hiding brandishing a stick pretending he believes the Corregidor to be a thief. The old man, realising he is being mocked, leaves threatening revenge.

At dusk the neighbours gather to celebrate the Eve of St. John, but the festivities are interrupted by the arrival of the Corregidor's henchmen, who arrest the Miller.

The Corregidor re-appears hoping to entice the Miller's wife, but a sudden eclipse of the moon causes him to stumble and fall into the river. The noise brings the Miller's wife out of the house and in a fury she sets off in search of her husband.

The Corregidor removes his wet clothes and goes in to rest on the Miller's bed. The Miller suddenly returning sees the clothes and imagines his wife has been unfaithful. Planning his revenge, the Miller dons the clothes of the Corregidor and scribbles on the wall the words "The Corregidor's wife is pretty too" before leaving.

The Corregidor comes out of the house, he reads the words with alarm, but is immediately set upon by his own guards, who believe him to be the Miller. The Miller's wife returns and, think-





Beryl Goldwyn, Alexander Bennett and Noreen Sopwith in the Baroque decor of Honor Frost. The designs were some of the most charming that have been seen in these Ballet Workshop programmes.

Right: A study of Beryl Goldwyn, who recently scored such a success in the Rambert *Giselle* and even more recently as Odette in the Rambert *Lac des Cygnes* at a performance before the Queen Mother in the Inner Temple.

Photos: Paul Wilson



TRIO

First given by Ballet Workshop at the Mercury Theatre on Sunday, October 18, 1953. Choreography by Peter Darrell. Music by Vivaldi. Decor and costumes by Honor Frost.

Cast

BERYL GOLDWYN, NOREEN SOPWITH and ALEXANDER BENNETT

IT must be rather more than two years ago since Peter Darrell made his first ballet, *Midsummer Watch*, for Ballet Workshop. On the same programme there was a *pas de trois* by Jan Cieplinski, which was distinguished by some extremely pretty costumes by Honor Frost. Now the costumes and Darrell turn up again. The costumes have gained little in the years between, apart from an equally pretty back-cloth; Darrell has gained a wealth of experience.

He is the first truly home-grown choreographer to come out of Ballet Workshop. Whereas all the more promising of his contemporaries had produced apprentice ballets elsewhere, Darrell started with a clean slate and an unblotted copybook. As a consequence he, more than anyone, is the *chef d'œuvre* of the organisation. But *Trio* is not itself a *chef d'œuvre*. Like its prototype, *Midsummer Watch*, it is simple and unpretentious. The new work has a certain similarity, both in subject and style, to John Cranko's *Adieu*. Both works coming at almost identical moments in the creative careers of both choreographers.

A classical, in both senses of the word, *pas de trois*, its pleasantly varied construction and easily flowing inventive dancing sensitively arranged to Vivaldi music, has a quality that *Midsummer Watch* sadly lacked—professional competence.

Trio, because of its limited scope and modest aspirations, is not the most important of Darrell's work to date, but it does show a craftsmanship surer than any he has previously revealed. The ballet also showed that

Darrell is developing a fine sense of how to use the contrasting qualities of his dancers.

It may well be that with his next work for Ballet Workshop, *Magic* (to Michael Hobson music and Kenneth Rowell designs), that an even further step will be achieved towards full choreographic maturity.

He is now ready to be entrusted with a ballet for a full-scale company (his re-working of *Harlequinade* for Festival Ballet hardly

counted under this heading) and have the chance to win or lose his spurs in the world beyond the cosy, back-scratching planet that is Mercury. Which company will give him the chance he deserves? Let us hope that somebody will take advantage of his obvious talent. He has shown great versatility and a sound knowledge of the way a choreographer should develop.

Darrell's choreography was pleasantly enhanced by a standard of performance which unfortunately Ballet Workshop, through no fault of its own, can rarely aspire to.

What a help it is for a young choreographer to have the services of dancers like Beryl Goldwyn, Noreen Sopwith and Alexander Bennett. They all danced delightfully, Sopwith never more so. Madame Rambert is thrice-blessed to have them in her company.

C.B.

THE ALCOVE

First given by Ballet Workshop at the Mercury Theatre on Sunday, October 18, 1953. Choreography by Ronald Yerrell. Music by Leonard Salzedo. Decor and costumes by Norman McDowell.

A WIFE'S intrigue with her lover is discovered and the alcove, which has been their rendezvous, becomes his tomb.

This ballet is based on an incident traditionally associated with the parents of Don Juan.

Cast

The Wife	-	-	-	-	MARY MUNRO
Her Husband	-	-	-	-	JACK CARTER
Her Lover	-	-	-	-	NORMAN McDOWELL
Guests	-	-	-	-	AUDREY NICHOLLS, JUNE WOOD, NORMAN DIXON and NORMAN MORRICE

FOR his first ballet Ronald Yerrell has chosen a straightforward narrative theme. The story of a man murdered by the husband of the woman he loves, and incarcerated in the same alcove as the lovers used for their secret meetings, has the strong dramatic stuff of dance drama in it.

Yerrell is comparatively unusual among Ballet Workshop choreographers in having had little experience as a dancer. Despite

this disadvantage, his choreographic debut is workmanlike if not sensational. The story is quite clearly told, but sadly underdeveloped.

Although to judge from the decor and costumes the ballet is set in Renaissance Italy, the household which provides the tale's background is given no atmosphere. The choreographer would do well to consider how Tudor would have lent atmosphere to this setting.

The characters of the principals are not sufficiently delineated and the relationships between them are only barely hinted at. On the other hand the choice of theme is sound, and the ballet has one or two moments, the ending is one, of theatrical effectiveness.

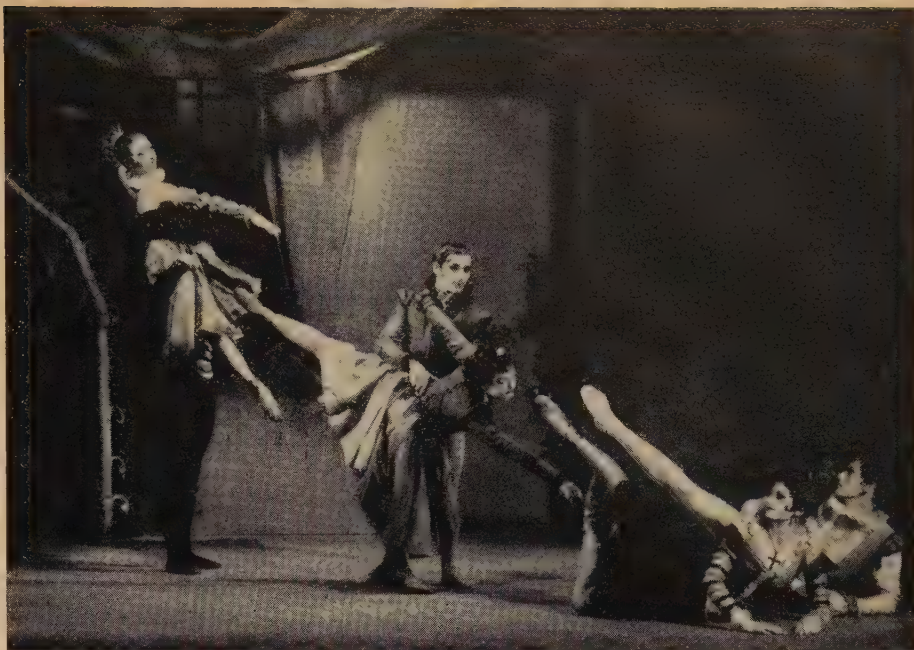
Yerrell shows little, however, of the imagination shown by, say, Harry Cordwell in *Fantasm*, a work with which *The Alcove* has something in common.

It is some years since Leonard Salzedo last produced a ballet score. Like his music for *The Fugitive* and *Mardi Gras*, his present score skilfully underlines the dramatic action.

Norman McDowell has shown in the past his ability to make the best use in his designs of the tiny Mercury stage. His use of the famous staircase at the back of the stage (always a challenge to the designer's ingenuity from Fedorovitch onwards) is once again interesting. His stylisations of Renaissance dress were also well contrived.

Like the other two ballets on the programme *The Alcove* was well danced—it certainly makes a difference having Ballet Rambert in town. Mary Munro was excellent as the Wife, indeed, had the ballet nothing else, it would have been made worthwhile just by the expression on Munro's face when she discovers the bricked-up alcove. McDowell danced well and looked presentable as her Lover, but Jack Carter was not able to carry much conviction as the Husband.

C.B.



A group from *The Alcove*. Mary Munro and Norman McDowell, as *The Wife and Her Lover*, are on the ground. The other guests are Norman Dixon, Audrey Nicholls, Norman Morrice and June Wood. Photo: Paul Wilson

TRIALOGUE IN MOVEMENT

(An Essay in Three Styles of Dancing)

First given by Ballet Workshop at the Mercury Theatre on Sunday, October 18, 1953. Choreography by Henry Haythorne. Music by Michael Hobson. Decor and costumes by Derek Hirst.

	Cast
<i>The Blinded</i> - - - -	JOYCE LYNDON, FRANCES PIDGEON, JUNE GOWAN, MARCIA WALDEN, MICHAEL HOLMES, ROBERT HARVEY, STANLEY FLEET
<i>An Idealist</i> - - - -	IAN KAYE
<i>Predators</i> - - - -	DOMINI CALLAGHAN, ANNE WOOLLIAMS, JUDY COLLINS

"GOOD God!" said the Duchess (or words to that effect), "was that a space-ship?"

Henry Haythorne's new ballet quite obviously comes from outer space and gets full

marks for originality. Unhappily it needs every one of them. Superficially, the ballet might represent what happened when Flash Gordon tried to coco-colonise the Moon.

More likely it is intended as a dance alle-

gory on three styles of dancing—classical ballet, tap-dancing and modern dancing. The work opens with a group in white (*The Blinded*) doing a series of five-toe exercises.

A tap-dancer (*An Idealist*) enters and persuades them to doff the blinkers and get hep—they decline. The Idealist falls in love with one of the blinded classicists, but the whole affair is frustrated by three Predators, probably modern dancers, from a nearby flying saucer. The story is as simple as that.

There are few mistakes available to young choreographers that Mr. Haythorne has not made. His stage is crowded with too many dancers and his dances are crowded with too many movements. The ballet lacks clarity and design.

The various styles of dancing are not integrated into a whole. The individual examples of each style are not particularly interesting choreographically. There is no dance characterisation. The ballet is, in a word, bad.

Haythorne's idea of an essay in three styles could have been invigorating, and one is glad to see a young choreographer in his first work attempting so ambitious a project, but in all conscience he would have been better advised to have restricted his first essay to one style and got a command of that, before rushing off into a symposium.

Derek Hirst's decor and costumes are not over-notable, although his costumes for the amazonian Predators had a certain chic. Michael Hobson's score does not show the composer at anything like his best, sounding arid and uninspired.

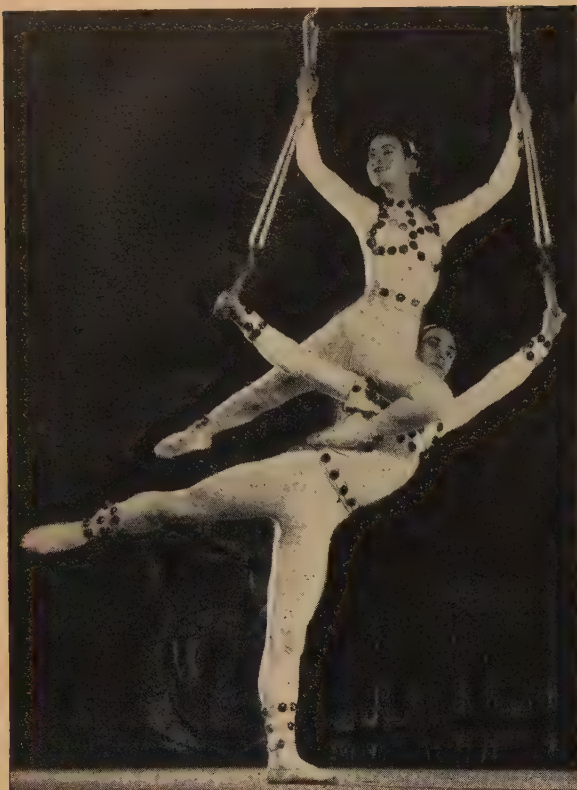
The ballet was quite well danced, the incisive, clear-cut dancing of Domini Callaghan being an especial pleasure. Joyce Lyndon also danced attractively, but I fancy I have seen quite a few better tap-dancers than Ian Kaye.

C.B.

Left: *The Idealist* (Ian Kaye) with a Predator (Domini Callaghan). The two other Predators (Anne Woolliams and Judy Collins) are seated on the ground.

Photo: Paul Wilson





Sheilah O'Reilly and Donald Britton in the Trapeze number. One of the most original ideas in recent ballet. Annette Page replaced O'Reilly for the London season as the latter had a bad foot.

CHOREOGRAPHY

CARTE BLANCHE is more like a complete ballet programme than a simple *divertissement*. Taking his cue from the title Gore has employed his free hand in making a patchwork quilt of a ballet. Like all such quilts, some of the patches are richer and prettier than others, and although some of the fragments may themselves be startlingly *chic*, the final total effect is homely rather than sophisticated. The result of the choreographer's needlework is cheerfully gay, a bit untidy and indomitably British.

No other nation could produce *Carte Blanche*, just as no one but the French could give birth to *Les Forains* or the Americans to *Cakewalk*.

The ballet is given some kind of structure by having a Prelude and Postlude which take place outside the opening to a circus marquee through which the dancers file for their first entrance and from which they reel for their final exit, both entrances and exits being supervised by an anonymous grotesque character who acts as a disinterested and eccentric sort of impresario.

Once inside the marquee anarchy reigns and one dance number follows another with all the light-hearted inconsequentiality of a revue programme.

The work could almost have been conceived as an illustrated guide-book to English humour—all three of *Punch's* jokes are well represented. Indeed, Gore shows a remarkable variety of comic expression, including the knockabout ribaldry of a pantomime horse, a satirical waltz for somewhat staid dancers, a burlesque bacchanale, a surrealist joke about skirts and shawls, and even an example of that type of humour called "shaggy dog," which invites one to laugh at its weakness, rather than with its wit.

CARTE BLANCHE

First given by the Sadler's Wells Theatre Ballet at the Empire Theatre, Edinburgh, on September 10, 1953. First given in London at the Sadler's Wells Theatre on October 2, 1953. Choreography (dedicated to the memory of Lilian Baylis) by Walter Gore. Music by John Addison. Decor and costumes by Kenneth Rowell.

Cast:

Prelude - - - -	JOHAAR MOSAVAL and Full Company
Waltz - - - -	Misses CARTIER, FARRANCE, TEMPEST, WADSWORTH; Messrs. BRITTON, GILL, HOLDEN, TRECUCU
Bagatelle - - - -	MARGARET HILL, ANNETTE PAGE,* with JOANNE NISBET, MAURICE METLISS
Intermezzo - - - -	PATRICIA MILLER,† PIRMIN TRECUCU and Misses BARNES, BISHOP, BLAKENEY, FORHAN, KASSINOVA, VAIL, CARLEY, WHITE; Messrs. BRITTON, GILL, HOLDEN, VERNON
Scherzo - - - -	DAVID SHIELDS, PETER WRIGHT
Bacchanale - - - -	Misses CARTIER, FARRANCE, HILL, TEMPEST; Messrs. BRITTON, HOLDEN, TRECUCU
Cassation:	
Ring Master - - - -	DAVID POOLE
Tight Rope Walker - - - -	PIRMIN TRECUCU
Trapeze Artists - - - -	ANNETTE PAGE* & DONALD BRITTON
Equestrienne - - - -	MARGARET HILL
Pony - - - -	JOANNE NISBET, MAURICE METLISS
Interlude - - - -	STANLEY HOLDEN
Romanza - - - -	MARGARET HILL and DAVID POOLE
Postlude - - - -	JOHAAR MOSAVAL and Full Company

* SHEILAH O'REILLY in Edinburgh.

† MARYON LANE in Edinburgh.

Photographed by Denis de Marney

With such a range of anecdotal episodes as are here, to appreciate the entire length of the ballet the spectator would have to have a funny-bone as long as my arm. For most of us with senses of humour less omnivorous in appetite our enjoyment is practically bound to be selective.

Personally, I can never laugh at the back-legs, or even the front, of panto' horses, so all the appearances of Gore's Pony were for me a dead loss, though they obviously gave a lot of innocent pleasure to other people. Similarly, I found the "shaggy-dog" Interlude as embarrassing as an unfunny speech at a wedding breakfast and would suggest that it should be dropped rather sooner than immediately.

For the rest I laughed and, over some unbelievably funny antics with a sectional statue, I laughed immoderately enough to give offence to my neighbours. And wonder of wonders, the more often one sees this episode, one of the funniest things on the London stage since heaven knows when, the more preposterously amusing it becomes.

Yet for all this the high-spot of the ballet is its one moment of seriousness called Romanza. Hitherto I have never felt quite happy about the contrasting drop of sentiment Gore has always so conscientiously in-

serted in his comedy ballets from *Simple Symphony* onwards. They too often seemed forced and unnatural; devices of the theatre, not expressions of the heart. In Romanza he has produced a sentimental *pas de deux* of bewitching beauty. Encompassed by a short dance seem to be all the conflicting emotions, rapture, fear and solicitude, of first love.

Gore has been accused of prolixity and lack of dance invention. Prolix he often is. He so often tries to produce a banquet of too much when enough would itself have been as good as a feast. It would be a good general rule for him to think of a number, double it (which he does) and then take away the number he first thought of (which he doesn't). He is not lacking in dance invention, though he often obscures that invention with theatrical gimmicks that have nothing to do with ballet—occasionally, as with the decomposed statue, the gimmicks come off, but just as often they should come out.

Even though it has brought him nearly as many brickbats as bouquets, it has been a year of great achievement for Gore. Now with *Carte Blanche* to join *The Gentle Poltergeist* and *The Light Fantastic*, he can be credited with half of the best half-dozen new ballets seen in London this year. Let us



Pirmin Trecu and Maryon Lane (centre) in the Intermezzo. Lane was replaced by Patricia Miller for the London season as, owing to the departure of Fifield, Lane took over principal roles in other ballets.

hope that *Carte Blanche* will mark the beginning of a long association between Gore and the Wells organisation. But perhaps next time the *carte* should not be quite so *blanche*.

DANCING

THE Theatre Ballet is a highly trained organism for dancing. With all respect to the artistic merits of the Ballet Rambert and Gore's own company, this was the first occasion that Gore had worked with a large company of such a uniform degree of technical proficiency.

Gore responded to the opportunity offered by producing choreography a shade more technically demanding than is his normal; and in their turn the company responded by giving it a performance as slick as that by a winning relay team.

First and foremost all honour to Margaret Hill and David Poole. Two of the rare individualists of British ballet, their realisation of the *Romanza* was creative dancing. Hill also gave, elsewhere in the ballet, a lively reminder of how funny she once was in *Peter and the Wolf*.

Then Britton, Holden and Trecu, who were funnier with their statue than the Crazy Gang could ever have been. Britton also danced one of the Trapeze Artists with great brilliance—what a strong dancer he is when properly used! Trecu had an amusing solo as the Tight Rope Walker, but unfortunately Holden was less well served by his solo spot.

Among the girls Annette Page and Patricia Miller were outstanding in the roles originally created in Edinburgh by Sheila O'Reilly and Maryon Lane. Page's progress is most gratifying, and few dancers could look more ravishing than Miller in white all-over tights. Joanne Nisbet and Maurice Metliss were (or was) a handsome Pony.

A word for Misses Cartier, Farrance, Tempest and Wadsworth, and Messrs. Gill, Vernon, Shields and Wright. A final word for Johaar Mosaval, the natural "Gore-type" dancer of the company, whose exquisitely timed and executed performance of the Prelude and Postlude went far towards the ballet's success.

Clive Barnes

MUSIC

HAVING been commissioned by the Wells to supply a ballet that would be at the same time gay, light-hearted and romantic, the Delius-like *pas de deux* that leads into Gore at first intended using a score by a contemporary French composer.



The finale of the ballet before the Postlude. David Poole, Margaret Hill and Johaar Mosaval are seen centre. The picture gives some idea of Kenneth Rowell's main setting.

Instead, a broadcast performance of John Addison's *Trumpet Concerto* suggested to him that this was the musical collaborator he was looking for. *The Trumpet Concerto* itself was choreographed and became *Cyclasm*, while the music written for *Carte Blanche* gives exciting evidence that in Addison an interesting new ballet composer has been discovered.

Appropriately light and inconsequential, it makes an agreeable and delightful accompaniment to the action. The shorter movements are best brought off, Addison's melodic invention at the moment not being equalled by his ability to sustain and develop his ideas. This is due to some extent, I think, to a certain unwillingness (no doubt unconscious) to allow his considerable lyrical gifts full play.

As is often the case nowadays, he seems determined to sound modern at all costs—the result is music that is effective, but not always convincing and in two of the more extended sections—the waltz near the beginning, with its spikey Stravinsky rhythms, and the Finale—monotony was well within sight.

Nevertheless, the writing throughout shows a good control over his means, which enables him to use his orchestral palette cleanly and imaginatively with nicely varied tonal con-

trasts. If an occasional incongruity of scoring and turn of phrase have a dryness and piquancy which put one in mind of a Walton, Addison's wit is entirely his own.

David Hunt

DECOR

AS far as British ballet designing is concerned, 1953 has been Kenneth Rowell year. In a large variety of works he has achieved beauty, excitement and that almost unknown quality in British designing—*chic*. Sadler's Wells Theatre Ballet have never had such a *chic* work as *Carte Blanche*; it was a welcome tonic.

Taking his cue from the title, Rowell made white predominate. His main setting, a mother-of-pearl landscape, was etched in fine line with some Cocteau-ish caryatides. His drop-curtain for the Prelude and Postlude is the exterior to a mysterious dream marquee, with two large welcoming figures forming the entrance. One gets the feeling that anything might happen within—and it does.

Apart from the fantastic Barker of Johaar Mosaval, in black all-over tights and shimmering sequins, and two clowns in multi-coloured costumes, the rest of the cast wear white tights. Colour is introduced by brilliant uniform jackets for some Hussars and skeleton crinolines for their partners in the Waltz, in some androgynous masks in Bagatelle and in various of the circus numbers. This economy of colour is so well used that every colour leaves a lasting impression. Rowell must have studied the designs of Bérard to effect.

It has been said that Rowell's work is influenced by other designers. This is, to a certain extent, true. Four designers—Picasso, Cocteau, Bérard and Clavé—could possibly be cited. But in what contemporary designs can one not find influences of some previous master. The fact that Rowell appears to have picked the best and then made it all something very personal to himself is to his credit.

His recent work for Ballet Rambert, Festival Ballet, The Walter Gore Ballet and Sadler's Wells Theatre Ballet, has shown an increasing mastery of his approach to designing for the ballet. His sense of colour and form all go to make good theatre sense. Although he can make his stage look pretty he never resorts to saccharine prettiness. What a merciful change!

Peter Williams



Margaret Hill as the Equestrienne finds herself on the wrong side of her pony (the front legs being Joanne Nisbet and the back Maurice Metliss).

curtain up!

Queen Mother loves ballet

THE performance of Ballet Rambert on November 2 in the Middle Temple Hall before Queen Elizabeth The Queen Mother, who is a Bencher of the Inn, must have recalled memories of the early days of the company for both Her Majesty and Marie Rambert. The then Duke and Duchess of York often went to performances of Marie Rambert's young company and showed great interest in it. The Queen Mother showed how well she remembered those days at the Gala premiere of *Tiresias* when she went out of her way to speak to Madame Rambert on seeing her among the audience.

Looking wonderful in a white finely-pleated crinoline, the Queen Mother sat in the front row of the Inner Temple Hall transformed for the evening into a theatre.

After the performance the company were presented to her and she had something to say to every one of them. They are all still talking about her beauty and charm and the goodness she always so naturally exudes.

Recovery of Dame Ninette

ALL our readers will have read with concern that Dame Ninette de Valois, shortly after her return from New York, had to enter hospital for an examination and a subsequent operation.

It is an open secret that her great work for British ballet has often been accomplished in spite of indifferent health. It is certainly a great relief to know that the operation was successful and that her progress has been completely satisfactory, although naturally slow. She has the good wishes of us all for a full recovery and the best of health in the future.

Iberian Odette

WHEN the Pilar Lopez company were appearing at the Stoll Theatre, we saw a number of fine performances, but one of the most remarkable was only seen by a select few.

October 12 was Pilar Lopez' birthday and she gave a party for the company and some friends at Casa Pepe after the performance. To entertain the guests there was not, as you might imagine, a display of remarkable Span-

—and up goes Alla Shelest, the prima ballerina from the Kirov Opera House, Leningrad. She is visiting England and will give various performances partnered by Konstantin Shatilov. Among the works to be given are the *Adagio* from *Swan Lake*, the *pas de deux* from *Romeo and Juliet*, a *Waltz of Shostakovitch* and a *Sonata of Liszt*.

ish dancing; that would have been too much like a daily routine. Instead, we saw a display of classical dancing as the Spaniard sees it. There may be better Odettes in *Swan Lake* than Abraham Thevenet Echaniz (the company's pianist), but there can never have been one so entertaining.

Partnered by Alberto Lorca, he gave, unknown to himself, such a remarkable imitation of a famous English ballerina that it was uncanny. So great was his success that he has promised to give Giselle when the company comes back to London. He is a versatile gentleman because, as well as being a fine pianist, he also gave a most convincing performance of a policeman in *The Three Cornered Hat*.

New scene in Coppelia

TWO people sitting behind us recently were discussing Frederick Ashton. "In *Coppelia*," said one, "he always plays the old toy-maker. The scene where the students make him drunk and he dances for them is so funny that it has to be seen to be believed."

This scene, in spite of many hundred performances of *Coppelia* we have yet to see, will perhaps be in the new production to be given by Sadler's Wells Ballet in February.

In spite of many rumours, all faithfully recorded by us, the designer for this new *Coppelia* will be Osbert Lancaster. In the pages of *DANCE AND DANCERS* we have con-

tinually praised him as one of the best and wittiest of contemporary designers. We do not wish to be impertinent when we remind all concerned that *Coppelia* is a romantic character ballet in which charm rather than wit is its prime quality. Such is our respect for Osbert Lancaster that we know he will do the right thing. Whatever happens, this new *Coppelia* has got to be good. English *Coppelias* have been a blot on our escutcheon far too long.

Unexpected name for Dane

THE best story concerning the visit of the Royal Danish Ballet to London has only just reached us. It appears that a certain member of the audience, anxious to establish friendly relations with the visitors, waited at the stage door and, buttonholing one of the dancers, started off the conversation with the remark, "Excuse me, but how exactly do you pronounce your name?" "Stanley Williams," came back the reply.

What to do with bouquet ribbons

WE have often heard of dancers sending their bouquets to hospitals, but we never realised that there was a use for bouquet ribbons. However, Paula Hinton, star of the Walter Gore Ballet, has found one—she uses them to stuff cushions. Still our problem at *DANCE AND DANCERS* is what to do with the handles of brickbats—if anyone could make any suggestions?

—and how to get a free bouquet

FLOWERS littered the stage of the Stoll Theatre after the final performance of the Pilar Lopez company at the Stoll. They were thrown from all parts of the house that were near enough to reach the stage. An encore of the *Caracoles* was danced literally on a bed of roses; the effect was charming even if it can have been none too easy for the dancers.

One lady in the stalls had a good idea. She asked the musicians in the orchestra pit to collect all the flowers that missed the stage; this they did, presuming that she would throw them back at the dancers. Not a bit of it! She clasped them all to her bosom and went home with the biggest bouquet of the evening.

Souvenirs to forget

THE glossy souvenir programme of the Sadler's Wells Ballet for America did little credit to anyone with the exception of the photographer Baron. A greater jumble of lay-outs and pictures it would be hard to find. In the pictures of the *Sleeping Beauty*, Gordon Hamilton is shown as Carabosse. He



It's bound to happen—that the ballerina will get caught up with one of the girls supporting her in Balanchine's *Theme and Variations*.



has not been with the company for many years, in case anybody did not realise it.

There was a time: when these souvenir programmes were amongst our most treasured ballet bric-a-brac. The programmes of any Diaghilev season and, more recently, of Les Ballets des Champs-Élysées were magnificent and still give us the greatest pleasure to look at. Today's souvenir programmes will remain as a memorial to the current complete lack of taste of any kind.

The only exception to this general rule being the programme produced by the Royal Danish Ballet when they appeared in London. It was attractive in appearance and the text was full of useful information, instead of the usual vague adulation. Wonder upon wonders! it even permitted itself to comment adversely on one of the ballets presented—a remarkable feat of intellectual honesty.

Lynne, pin-up in Korea

EVERYONE remembers when Pamela May became the pin-up girl of the National Savings campaign. Now we hear that Gillian Lynne has become a pin-up in an even more emphatic manner. After seeing her in *The Master of Ballantrae* an American regiment in Korea has deluged her with requests for photographs and have nominated her their No. 1 pin-up. Gillian is appearing during the Christmas period as leading lady, she acts and sings as well as dances, in the Christmas show at the repertory theatre in Hythe, Kent.

Full-length classic for Festival

FOR the Festival Ballet American tour next autumn, another classic has to be mounted. It is not going to be a work that has been played to death in every standard Western European repertoire. What this work will be has not yet been divulged, but there is one classic that nearly everyone wants to see. It is based on a story of Victor Hugo, it has choreography by Perrot and music by Pugnani; its first performance was at Her Majesty's Theatre, London, in March, 1844. Moreover, Beriosoff, Festival Ballet's ballet master, is one of the few people outside Russia who knows the choreography. It really seems the obvious choice. And if you don't know to which ballet we are referring—then it will give you something to work out over Christmas.

Mad Hatter and Cabaret Girl

IN the recent spate of Festival Ballet weddings we completely overlooked the marriage of Keith Beckett and Diana Monks. They were married at the Marylebone register office during the season at Festival Hall. She, who is both a beautiful girl and a dancer in cabaret, defied superstition by wearing green. He is one of the most popular members of Festival Ballet; amongst his remarkable gallery of finely-portrayed character roles his Petrouchka is quite outstanding. Probably the best realisation of this great role to be seen today.

Best wishes to them both from our readers and also from DANCE AND DANCERS.

Spot Leslie and win car

ARE you good at recognising dancers' photographs? This ability can sometimes help you to win a new car. A recent competition organised by a daily newspaper invited readers to identify pictures of celebrities as children. One of the first to be chosen was Nathalie Leslie of Festival Ballet. Her absence from that company recently has been the subject of many readers' letters, who have all expressed alarm at the fact that her name has not appeared on the bills.

Since the season at Festival Hall she has

been in America, but we are happy to know that she will be returning to the company for its Monte Carlo season in January.

Pools in the Garden?

DURING the summer, The Royal Opera House at Covent Garden hit on the admirable idea of chalking-up the Test Match scores during the intervals between the ballets. We cannot praise too highly this accord between two of our greatest national sports. We would suggest, however, this could be carried even further. During the winter months why could we not have the football results chalked up in a similar way? We could then see how much we have won on the Pools and it might even spur us on to go and buy more tickets immediately.

Pas de deux out of period

DURING the recent season by the Bavarian State Opera at Covent Garden, enfolded in the midst of Strauss' stimulating conversation piece for music, *Capriccio*, was a tiny reconstruction of a Romantic *pas de deux*. Danced with a pleasant sense of period by Hilde Stadler and Heino Hallhuber, it contained one unfortunate anachronism. Surely at the end of the eighteenth century the *double tour en l'air* was not yet in vogue? It also says much for the high regard the Munich opera have for ballet that although the programme found space to print the name of the make-up man, no one was credited with the choreography.

Universities back on their toes

IT was with pleasure that we heard that two of the University Ballet Clubs were back in circulation again. Alan Rabin has restarted the Oxford University Ballet Club with an all-star bill that includes a refugee from Cambridge, Mr. Haskell, and Michael Wood. Let us hope that Mr. Rabin and his friends will be able to recapture the gay, *chic* chatter that Richard Buckle so missed on his last visit to the University. The Nottingham University Ballet Club is also getting under way this term.

Patriotic audition

REMEMBER Judy Gold with the Metropolitan Ballet? When she auditioned for a dancing part in *Guy's and Dolls* she was asked to sing. Taken so unawares, she could think of nothing. Inspiration suddenly struck her and she stood to attention and sung—"God Save the Queen." She got the job.

happy birthday to...

Helga Monson	De Cuevas Grand Ballet	Dec. 13
Nathalie Philippart		15
Robert Blake	International Ballet	16
Annette Page	Sadler's Wells Theatre Ballet	18
Elisabeth Lillie	Continental Ballet	21
Alan Carter	Films	24
Oleg Sabline	De Cuevas Grand Ballet	24
André Cordova		25
David Lichine		25
Noël Rossana	London's Festival Ballet	25
Karin Bell	London's Festival Ballet	29
Patricia Miller	Sadler's Wells Theatre Ballet	29
Margaret Dale	Sadler's Wells Ballet	30
Beryl Goldwyn	Ballet Rambert	31
Peter Glegg		Jan. 3
Olga Marcheva	De Cuevas Grand Ballet	3
Dame Adeline		
Genée	President, R.A.D.	6
Ivan Dragadze	Ballets de Paris	7
Bronislava Nijinska	Choreographer and Teacher	8

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know



As Odette in Lac des Cygnes.
Photo: Denis de Marney

DOREEN TEMPEST

Born in Streatham, London. Educated at the Central Foundation School for Girls. Trained at Sadler's Wells Ballet School. Joined Sadler's Wells Theatre Ballet in 1950.

Principal creations: *Leonardo's Wife* in *Blood Wedding*; (for *Choreographic Group*) *Girl in Poole's Interlude*. Principal roles: *Odette* and *Leading Swan* in *Swan Lake*; *Leader of Valse des Fleurs* in *Casse Noisette*; *Milk-maid* in *Facade*; *Girl in Valses Nobles*; *pas de trois* in *Fête Etrange*; *Lamila* and *Paramour* in *Pastorale*.

JUST before the Theatre Ballet visited America, Tempest had her first solo roles as a Leading Swan and in Ashton's *Casse Noisette*. Her performance in these, as we wrote at the time, immediately singled her out for future attention. It possessed unusual qualities of confidence and forcefulness. She did not simper at the classics.

On the company's return from America she settled down in the *corps*, until in the second of the Sadler's Wells Choreographic Group programmes, she gave one of the outstanding performances of a notable evening. In *Poole's Interlude* she showed real power and personality—a gleam of temperament. This was followed by the creation of the small role of Leonardo's wife in *Blood Wedding*, in which she slightly disappointed.

Following Beriosova and Hill as *Lamila* in *Pastorale*, she lost considerably in both comparisons. Then came her first London *Odette*. Nothing more than adequate, it abounded in promise in its poorly expressed but essentially grand conception. At times she treats the stage as though she owns it, so one day she may. She brought a touch of Theatre Street, St. Petersburg, to Rosebery Avenue, Islington.

STEPS OF THE DANCE 10

THE BARRE-WORK (Continued).

Rond de Jambe en L'Air is one of the most difficult and strenuous of steps. It cultivates flexibility of the knee and calls for careful adjustment of the turned-out thigh and hips.

Starting with the working-leg open to the side (*à la seconde*), the lower part of the leg from the knee to toe describes an elliptical movement in the air. The thigh is held still; the instep stretched. Travelling inwards the tip of the toe touches the supporting-leg at the top of the calf, and returns to *à la seconde*. The movement should be performed smoothly with the accent on the extension.

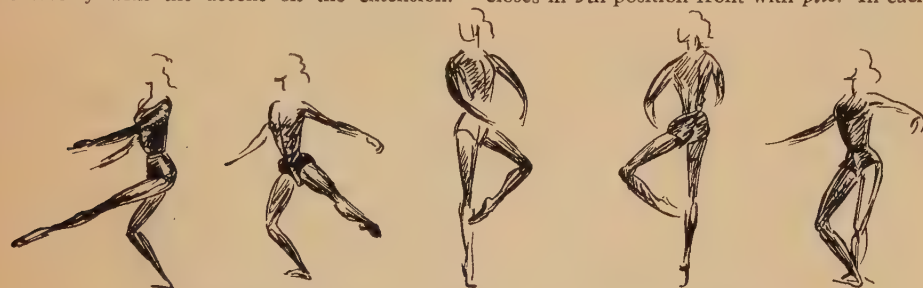


Illustration 20 Fouetté Pirouette en dehors sur la demie-pointe

Executed *en dehors* (outwards), the foot comes straight in to the supporting-leg, and moves slightly forward—without allowing the knee to go forward—as it travels out again to *à la seconde*.

Executed *en dedans* (inwards) the foot comes slightly forward—without bringing the knee forward—as it travels in to the supporting-leg, and returns straight to *à la seconde*.

The **Rond de jambe en l'air** frequently starts from 5th position, with the working-leg being brushed out to *à la seconde*, and closing again in 5th position after the execution of the *rond de jambe*. Performed *en dehors* the working-leg opens from 5th position front, and closes 5th position back; *en dedans* it opens from 5th position back and closes 5th position front. Variations of **Rond de jambe en l'air** include:

Rond de Jambe en L'Air Double in which the working-leg executes two *ronds de jambe* in the time of one. Both should be fully made, with the accent on the final extension.

Grand Rond de Jambe en L'Air is a movement more generally employed in the *Adage*. It will be described in Instalment II, which deals with this subject.

Demi Grand Rond de Jambe en L'Air is frequently used in combination with simple *rond de jambe en l'air*. The working-leg opens with a *developpé* movement to the front, or to the back, and is then carried to the *à la seconde*.

Rond de Jambe en L'Air with *Fouetté. The simple *fouetté* movements are described in Instalment 6. These movements may be combined with *Rond de jambe en l'air* by bringing the extended leg to *passé*, and extending again to the front or to the back.

Rond de Jambe en L'Air with Fouetté Pirouette. In the *fouetté-pirouette* the body turns with the whip of the leg. Executed *en dehors* the working-leg is extended front, supporting-leg *en plié*, arm open to 2nd pos. front. The working-leg opens to the side and whips in to *passé* position just below the knee, as supporting-leg rises *en relevé*. After

the turn the leg closes in 5th position behind with *plié*, unless a special finishing position is stipulated.

Executed *en dedans* the working-leg is extended back, supporting-leg *en plié*, arm open to 4th position side. The working-leg opens to the side and whips in to *passé* position just below the knee, as the supporting-leg rises *en relevé*. After the turn the working-leg closes in 5th position front with *plié*. In each

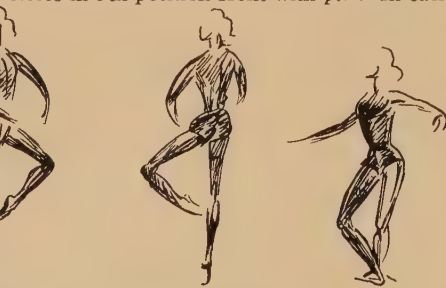


Illustration 20a Fouetté Pirouette en dedans sur la demie-pointe (Transitory positions)

case the movement of the working-arm synchronizes with the whip of the leg. During the turn the arms are held rounded, without tension, in 1st pos., or in 3rd pos. With the start of the *pirouette* the head is left facing front till the last moment, then it quickly flicks round preceding the actual turn of the body. By this means the head is facing front for all but a fraction of a second, and the equilibrium of the body is greatly assisted.

A clean smooth *pirouette* demands perfect form. The back must be held very straight, diaphragm drawn up, shoulders pulled down, hips square. A slight tension should be felt in the hip related to the working-leg. There must be no sagging or bending. The supporting-leg should be pulled up tight like a rod. *Fouetté-pirouette* should not be attempted until the placing of the body is correct and the balance firm.

The **Rond de jambe en l'air** may be performed with considerable variety in *enchaînement* by combining one or more of the following auxiliary steps and movements which have already been described in previous instalments: *Plié*, *Relevé*, *Tombé*, *Piqué*, *Petit Battement*, *Passé*, *Soutenu*, and with supplementary extensions.

EXAMPLES OF ROND DE JAMBE EN L'AIR ENCHAÎNEMENTS:

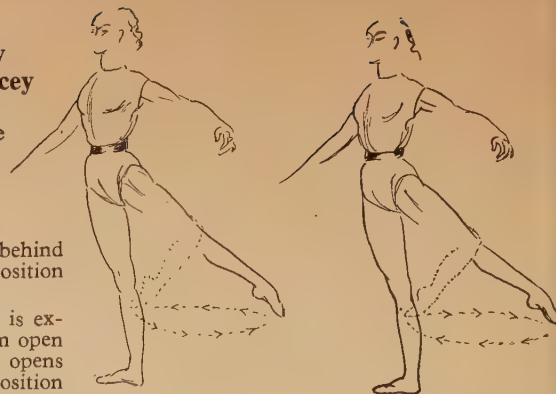
Each *enchaînement* is repeated twice on the flat foot, and once, or sometimes twice, on *demie-pointe*.

- | | |
|--|---------|
| (1) Extend leg <i>à la seconde</i> ... | Counts: |
| 1 <i>Ronde de jambe simple</i> ... | 1 |
| 1 <i>Ronde de jambe en plié</i> ... | and 2 |

Drawn by
Eilean Pearcey

Posed by
Edna Busse

by
BARBARA VERNON and
JOHN GREGORY



III. 19

Rond de jambe en l'air en dehors

III. 19a

Rond de jambe en l'air en dedans

Close leg 5th pos. behind ... and 3
Extend leg *à la seconde* ... and 4
Repeat *en dedans*

(Even rhythm: 4/4 time)

- | | |
|--------------------------------------|---------|
| (2) <i>Developpé</i> front | Counts: |
| <i>Plié</i> | and 1 |
| <i>Fouetté en dehors</i> | and 2 |
| Close leg 5th pos. behind ... | and 3 |
| 1 <i>Rond de jambe en dedans</i> ... | and 4 |
| Close leg 5th pos. front ... | and 1 |
| 1 <i>Rond de jambe en dehors</i> ... | and 2 |
| | and 3 |



Close leg 5th pos. behind ... and 4
Repeat *en reverse*
(Even rhythm: 4/4 time)

After the **Rond de jambe en l'air** exercise the balance without the aid of the *barre* is usually held in *Attitude en effacé* or *en croisé*: See Illustration No. 4, fig. 4, Instalment 2. Sometimes the balance is held in the *Tire Bouchon* position. *Tire Bouchon* is when the working-leg is drawn up with the tip of the toe touching the side of the supporting knee. The body faces front, the arms are held in 3rd pos.

*The *Fouetté*: There are varieties of *fouettés*, *grands fouettés* and *fouettés-pirouettes*, which will be discussed in detail in the centre-work.



III. 21 Balance held in Attitude effacé en demie-pointe

III. 22 Balance held in Tire Bouchon en demie-pointe

NEW RECORDS FOR CHRISTMAS

by David Hunt

Great classic neglected

Raymonda—Suite. (Glazunoff.) Paris Philharmonic Orch. (Rosenthal.) Capitol CTL7036. 1 12-in., LP, 36s. 5½d.

GLAZUNOFF'S three ballets—*Raymonda* (1898), *Ruses d'Amour* (1900), and *The Seasons* (1900)—all had choreography by Petipa and were first given in St. Petersburg. For the first, *Raymonda*, Glazunoff wisely took Tchaikowsky as his model and the score shows only too clearly how the older composer's innovations had by that time become part and parcel of Russian ballet tradition.

Yet if it all sounds exactly the sort of thing one would expect from a Tchaikowsky-influenced pupil of Rimsky-Korsakoff, the resourcefulness and craftsmanship of the writing show a genuine and original talent and, above all, a melodic gift that many greater composers might well have envied. The ballet was very successful and did a great deal to establish the young composer's reputation.

The scene is set in medieval Hungary during the time of the Crusades. There are Saracen and Christian Knights, Arab Slave Boys, Troubadours and even a Fairy Vision Scene, where the beautiful heroine, *Raymonda*, is visited by Sylphs in her dreams. The ballet is still given in Moscow at the Bolshoi and as extracts from it given in Soviet films have shown, Glazunoff, lavish spectacle, and Petipa at his best obviously add up to make a first-rate entertainment. The glittering music needs the stage action and it does not stand up very well to constant repetition.

Nevertheless, these are the best numbers from the score, they are given a most sympathetic and excellent performance by the French players under Manuel Rosenthal (the arranger of *Gaieté Parisienne*), and the recording has been equally well carried out.

Ravel, grave and gay

Valses Nobles et Sentimentales: Le Tombeau de Couperin. (Ravel.) Orchestre de la Suisse Romande (Ansermet.) Decca LXT2821. 1 12-in. LP, 36s. 5½d.

LIKE many of Ravel's orchestral works, the *Valses Nobles et Sentimentales* was originally written for solo piano, the orchestral version being occasioned a year later when the composer was asked to supply the music for a ballet. How different that semi-amateur production of 1912 with its love story told in the language of flowers (Ravel's own programme) must have been from Ashton's ballet of the same name and Balanchine's *La Valse*, which also makes use of that other Ravel essay in waltz rhythm which gives the New York City Ballet ballet its title.

The Suisse Romande Orchestra under Ansermet becomes the ideal instrument for the presentation of Ravel's music and gives an irresistible performance of sinuous delicacy, while the superb realism with which the recording conveys every scintillating detail of the orchestration adds to the delight.

The waltzes are coupled with an equally fine performance of the *Tombeau de Couperin*, which was choreographed by Jean Borlin in 1920 for Les Ballets Suédois.

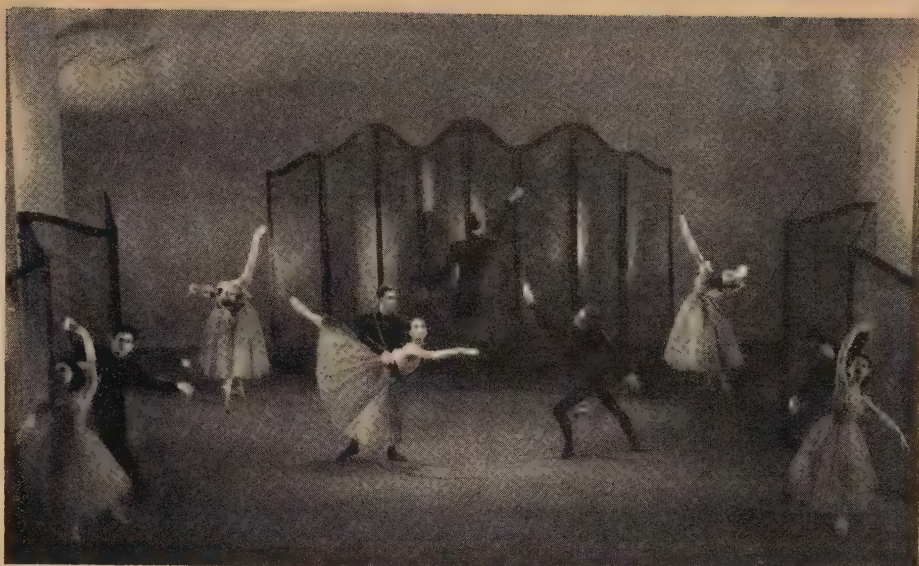
The Witch. (Ravel: Piano Concerto in G.) Jacqueline Blancard (piano), Orchestre de la Suisse Romande (Ansermet.) One side of Decca LXT2821. 1 12-in. LP, 36s. 5½d.

CRANKO used this Concerto for *The Witch*, for New York City Ballet. Perhaps here Ravel was not quite as successful as Lambert in attempting to make use of the jazz idiom. Yet if lyricism and eccentricity are not entirely wedded in the Concerto, the mixture is a fascinating one all the same, and the extraordinary fact remains that in spite of seeming incongruities Ravel manages to bring it all off with a convincing flourish. This is a performance that will gladden the hearts of Ravel addicts. Jacqueline Blancard plays with extreme accuracy, brilliance and sensitivity and together with the orchestra gives an outstanding account of both this and the D Major Concerto for the Left Hand, which is given on the reverse side of the record.

Substance and shadow

Marche Joyeuse: Espana—Rhapsody. (Chabrier): *Pavane pour une Infante Défunte*. (Ravel.) Orchestre de la Suisse Romande (Ansermet.) Decca LWS033. 1 MP, 18s. 0½d.

DECCA'S recent Medium Play records, which can be played on the same equipment used for other 3½ microgroove discs, are ideal for such shorter works as these three pieces, all of which, although not written for ballet, have been made use of by choreographers.



Frederick Ashton's *Valses Nobles et Sentimentales* to Ravel's music has recently been brilliantly recorded by L'Orchestre de la Suisse Romande. The picture shows the Sadler's Wells Theatre Ballet production of this fine work, which was designed by Sophie Fedorovitch. Centre are Donald Britton, Anne Heaton and Michael Boulton, who were in the original cast.

Photo: Angus McBean

Chabrier's witty March is part of *Ballabile* and also serves as the overture to *Bourrée Fantasque*. *Espana* was also used by Petit in *Ballabile*, while Ravel's *Pavane* formed part of the music for Lichine's *Birthday of the Infanta* and the whole of a ballet by Jooss.

Ansermet secures lively and spirited playing in the Chabrier, sparkling and lightly touched with vulgarity, which is exactly what is required. The *Pavane* (not by a long way one of Ravel's better works, as he himself thought) is allowed to take its own sweet course without any of the hustling or pulling around that it gets from some conductors and the recording in each case is of outstanding brilliance, although the percussion is given too much prominence, the bass drum in particular.

The Descent of Hebe. (Bloch: Concerto Grosso for Strings with Piano Obligato.) Harry Franklin (piano), Pittsburgh Symphony Orch. (Steinberg.) One side of Capitol CCL7518. 1 12-in. LP, 36s. 5½d.

TUDOR'S use of Bloch's Concerto Grosso for this charming ballet, *The Descent of Hebe*, is one of those rare examples of an existing score fitting a ballet like a glove and seeming almost to have been specially composed for it.

This is a fine recording of an actual concert performance and the occasional audible reminder of the presence of an audience in the hall will give those listeners thinking in terms of *Hebe* something of an authentic theatre atmosphere.

The *Concerto Grosso* is coupled with an excellent performance of the Symphony for Strings by William Schuman, the composer of another Tudor ballet, *Undertow*.

The Shadow. (Dohnányi: Suite for Orchestra in F sharp minor.) Brunswick AXL2008. 1 10-in. LP, 27s. 3½d.

THIS is a much more gracious performance of Dohnányi's charming little Suite, used by Cranko for *The Shadow*, than Sargent's version on HMV 33S1001 (LP and DX1742-5 (78)). The playing is more distinguished than the London Symphony Orchestra's on the HMV and the quality of the new recording is also superior.

Tchaikovsky's major ballets

The Swan Lake—Suite (Tchaikowsky); *The Sleeping Beauty*—Suite (Tchaikowsky). Philharmonia (von Karajan.) Columbia 33CX1065. 1 12-in. LP, 36s. 5½d.

THESE are well chosen concert suites, superbly played and sumptuously recorded. Von Karajan's approach is far removed from the theatre and anyone thinking in terms of the choreography of the ballets—the conductor certainly is not—will have some complaints regarding *tempi* and a certain lack of rhythmic *rubato*. Nevertheless, the dignity and splendour of the music is wonderfully brought out and it is a joy to hear such magnificent playing lavished on it.

The record labels and the accompanying programme note on the cover are not always in full agreement as to where some of the music comes in the ballets. What is actually played is as follows: *Swan Lake*: Introduction to Act 2; Waltz in A major, Act 1; Dance of the Little Swans, Act 2; Pas de deux, Act 2; Czardas, Act 3.

Sleeping Beauty: Introduction (First section only); Finale, Act 1 (Lilac Fairy); Rose Adagio, Act 1;

Puss in Boots and the White Cat, Act 3; Garland Waltz, Act 1. And why use a photograph of Giselle Willis on a cover for *Swan Lake* and *Sleeping Beauty*?

Princess Aurora. (Tchaikowsky.) Ballet Theatre Orch. (Levine.) Capitol CCL7519. 1 10-in. LP, 27s. 3½d.

PRINCESS AURORA, a suite of dances from the *Sleeping Beauty*, arranged by Anton Dolin, was first given by Ballet Theatre in New York in 1941 and has not so far been seen in Britain. The choreography was based on the Diaghileff London revival of 1921, in which Dolin took part. The ballet covered much the same ground as an earlier abbreviated version—Diaghileff's *Aurora's Wedding*, but also included the *Rose Adagio*, *Puss in Boots* and the *White Cat* and the *Apotheosis*.

The Ballet Theatre's splendid performance on this record suggests that American dancers prefer slightly faster *tempi* for Petipa's choreography than is usually the case for their European equivalents. The fact that this is a slightly abbreviated version of the ballet, leaving out several of the dances, might well have been stated on the record cover. I wish also that record companies would get round to listing dances from the *Sleeping Beauty* by the names by which they are universally known nowadays, instead of causing confusion by calling them by those given in the score. The *Bluebird pas de deux*, for instance, ceased to be a *pas de quatre* at least fifty years ago.

Casse-Noisette—Suite (Tchaikowsky.) Philharmonia (von Karajan.) One side of Columbia 33CX1033. 1 12-in. LP, 36s. 5½d.

THIS makes the fifth recording of the *Nutcracker* on LP. The recording gives a remarkably life-like account of the playing which is at the highest Philharmonia standard. The Russian Dance in particular gets an especially breath-taking performance (pity the poor dancer!).

Those who do not want Handel's *Water Music* Suite, on the reverse side of the disc, will be better off with Fiolouli's fine performance of the same *Nutcracker* Suite on Decca LXT2611, which is coupled with a second suite from the rest of the ballet.

SUGGESTIONS FOR PRESENTS

Fancy Free. (Bernstein.) Ballet Theatre Orch. (Levine.) Capitol CCL7517. 1 10-in. LP, 27s. 3½d. *Rodeo*. (Copeland.) Ballet Theatre Orch. (Levine.) Capitol CCL7516. 1 10-in. LP, 27s. 3½d. *The Rite of Spring*. (Stravinsky.) Philharmonia Orch. (Markevitch.) HMV CLP1003. 1 12-in. LP, 32s. 4½d.

Daphnis and Chloë. (Ravel.) Orchestre de la Suisse Romande. Motet Choir of Geneva (Ansermet.) Decca LXT2775. 1 12-in. LP, 36s. 5½d.

Napoli: In the Blue Grotto. (Gade.) Danish State Radio Symphony Orch. (Grondahl.) HMV Z344. 1 12-in., 6s. 4d. (to special order).

Napoli: Galop (Lumby); Tarentella (Paulli). Royal Orch. (Hye-Knudsen.) 1 12-in., 6s. 4d. (to special order).

Et Folkesagn: Bridal Waltz and Polonaise. (Gade.) Royal Orchestra (Hye-Knudsen.) Parlophone-Odeon DK1102. 1 10-in., 5s. (to special order).

The Sleeping Beauty. (Tchaikowsky.) Paris Conservatoire Orch. (Fistoulari.) Decca LXT2762-3. 2 12-in. LP, 72s. 11d.

The Diaghilev Ballet

S. L. GRIGORIEV

Translated and edited by Vera Bowen

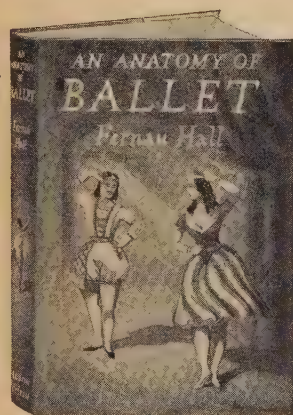
Illus. 35s.

"Serge Leonidovich Grigoriev is probably the only man living who knows the history of the Diaghilev troupe from its first performance to its last." So, in 1940, wrote Mr. C. W. Beaumont in his book, *The Diaghilev Ballet in London*.

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The Ballet, one of the greatest artistic adventures of all time, lasted from 1909 to 1929, with Grigoriev acting as Diaghilev's *régisseur* throughout. He possessed the "logs" of many seasons and from these he has compiled a fascinating book.

Constable



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This important and exhaustive work analyses the very bones and internal structure of ballet. It is an extraordinarily informative book which will be of real delight to any lover or student of ballet. By the author of *Modern English Ballet*.

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NEW BOOKS FOR CHRISTMAS

Guest of the Second Empire

The Ballet of the Second Empire, by Ivor Guest (A. & C. Black, 25s.).

SHOULD anyone think of adding to those charming groups of statuary which so enhance the facade of the Paris Opéra, then I hope that somewhere there will be a place to include Ivor Guest. Nobody in our generation has done more to bring universal knowledge of the illustrious history which has gone into that noble edifice.

This book is really the second part of the history of the Second Empire ballet during its rise and fall (the first part is to follow). Guest has gone to endless trouble to get his facts right and he has regurgitated them so that everybody can enjoy them. "Enjoy" is the operative word, for it would be hard not to be enthralled by this series of portraits culled from archives and the admirable critics of the period (how inadequate are today's critics in comparison!). The tragedy of Emma Livry is particularly moving. Not only do the ballerinas float out of these pages, but also the ballets themselves and there are many hitherto unpublished facts about these great works of the last century.

Ivor Guest is the ideal historian because he is never dull. He writes extremely well with a sense of humour and an obvious adoration of his subject. This, together with the many illustrations of ballerinas and ballets make this the ideal present which would be welcome long after Christmas has been forgotten. P.W.

Hardy annual

The Ballet Annual, No. 8, edited by Arnold L. Haskell (Adam and Charles Black, 21s.).

THE BALLET ANNUAL is out again and we are all another year older. It seems only yesterday that this admirable chronicler of our ballet nosed its way on to our book-shelves for the first time, yet now here it is a tradition. After eight issues Arnold Haskell and his distinguished editorial team, Cyril Swinson, Mary Clarke, G. B. L. Wilson and Ivor Guest, know precisely what they want and have taken the cream of English critical writing to get it—most of the important British critics are represented.

Haskell writes his usual account of the year, ably aided and abetted by Mary Clarke. It was most unfortunate, though presumably unavoidable, that as this record only goes up to the end of July, '53, many of the most interesting events of the year are left unhonoured and unsung. Thus the Danish season, the seasons by Petit, Gore, the Yugoslavs and Lopez are unmentioned, and the summer seasons of Ballet Theatre and Festival Ballet are cut short *in medias res*. Accounts and reviews of these companies do appear elsewhere in the book, but not specifically dealing with the London season and not by Haskell.

The foreign coverage is unusually comprehensive, with accounts of ballet activities in America, France, Italy, Denmark, Sweden, Yugoslavia, Greece and Australia. French ballet is well served, with articles by Ivor Guest, Pierre Michaut and our own Marie-Françoise Christout (although DANCE AND DANCERS should not perhaps say what a good critic she is!), another couple of *Visages* by Lidova, and a reprint of a fascinating lecture by Lifar on his "reformation" of the classical dance vocabulary.

Ivor Guest's *Sylvia: from Mérimée to Ashton* is delightful. Guest has a lively pen and is the first true historian, as opposed to critic, that British ballet has discovered. Cyril Beaumont, writing on Fonteyn, seems rather to have missed the boat on this occasion. Rarely does his enchanting subject come to life—can anyone write on Fonteyn? This sleeping Princess is still awaiting the fairy-kiss of a poet before she can awaken into the immortality of the printed word. In his essay on John Cranko, Peter Williams strikes his usual balance between biography and criticism, thus showing both the development of his subject and the factors that made that development possible.

The photographs are well assorted and well laid out, though some appear a little over-inked. The solitary colour photo is once again not an entire success.

Finally the value of the book is enhanced by an index, and there is a splendid couple of pages of archive material devoted to the Paris Opéra. C.B.

Hardy perennial and the cavalier

Markova—Her Life and Art, by Anton Dolin (W. H. Allen, 17s. 6d.).

THIS biography of Markova was fully reviewed in these pages by Arthur Todd last May, on the occasion of its American publication. It may not prove to be the definitive biography of the great ballerina and certainly it gives little or no impression of how she dances—the true miracle that is Markova—but it is a well-written and sincere tribute which has the added flavour of being by Dolin. How much would we give to have a book on Grisi written by Perrot?

Markova and Dolin are names that will for ever be inseparably linked in the history of the dance. Markova, the Romantic ballerina of our day, Dolin

her self-effacing cavalier. One wonders whether even Dolin has ever been more self-effacing than in this book. So many dancers would have conceived such a work as an essay in autobiography; Dolin, for ever the perfect partner, steps aside and gives his ballerina the stage.

This a book that will not disappoint its legion of readers and will be of considerable interest to dance historians of a century hence. It will be for them to worry that the account of the celebrated party at Astafieva's studio when Markova danced before Diaghilev for the first time varies slightly from Haskell's; for them to place alongside the others, Dolin's portrait of Diaghilev; and for them to weigh up whether, if at all, the man of the theatre with his dramatic flair has impinged on the sober historian. For us we can enjoy the many glimpses we are given into Markova's life.

For younger ballet children

Girl's Book of Ballet, edited by A. H. Franks (Burke, 12s. 6d.).

THE difficulty of writing ballet books for children (of all ages) is to avoid writing down to one's readers and yet to remain intelligible. As a child I never knew which I detested the more, the books I couldn't understand at all or the books I could understand only too well.

Arthur Franks and his company of writers have negotiated both Scylla and Charybdis with great skill. Haskell on "How to enjoy ballet" is a fountain of good sense—the subtlety with which he has measured up his readers makes one remember that he is an educationalist by profession and a critic only by inclination. The other articles, including those by Beryl Grey, Felicity Gray, Gene Kelly, Caryl Brahms and Odette Joyeux can, I think, be relied upon to delight all girls interested in ballet from eight to eighteen. It should, with its many photographs, also make many converts to the art.

Tales from the Ballet, by Pigeon Crowle (Faber and Faber, 12s. 6d.).

TO my mind one has either seen a ballet or one hasn't and if one has seen it one has seen it, and if one hasn't no description by any journalist or critic is going to bring it alive. In any case the narrative framework of a ballet, although not its dramatic implications, is always the least important part of the work. However, many think otherwise and books such as this will always have a ready sale.

Miss Crowle has done her task well. Writing primarily for the younger generation she has restricted her survey to the four major classics, plus *Sylphides*, *Carnaval*, *Boutique Fantasque*, *Patineurs*, *Apparitions* and *Pine-apple Poll*. To each description she has appended a short historical note, and the book has a Prologue consisting of a clear pocket history of ballet and a short technical glossary. The book, apart from a garish silver spine, is beautifully produced, its well-chosen photographs and pleasant drawings by Francis Gower helping to make it a book that will prove popular this Christmas.

For older ballet children

Preparation for Ballet, by Nadine Nicolaeva-legat (Gerald Duckworth, 15s.).

THIS group of articles and essays falls into two sections. There are those concerned with the Legat system and the way in which Madame Legat has adapted it to the requirements of modern life—in this the main section of the book the author discusses topics ranging from ballet technique to how to put on ballet shoes, from the method of audition to the problem of the male dancer. The second section is concerned with the theory and practice of Yoga. This book can be recommended to parents who are considering a ballet career for their child.

The Art of Ballet, by Audrey Williamson (Werner Laurie, 18s.).

THIS is a revised edition of a book that was first published in 1950. Miss Williamson has many pertinent things to say on the subject of ballet aesthetics in general. However, the bias of her writing is so completely at variance with my own prejudice for ballet that I naturally cannot commend her work so warmly as I might if I saw eye-to-eye, pen-to-pen on a few more of the basic principles on which we differ.

However, she probably provides a valuable antidote to the more rabid of the "pro-classicist" school of criticism. It takes all sorts to make a world and her opinions, even if wrong, appear to be informed. In any instance, no one could say, as they said of *Paradise Lost*, that the book lacks a hero—but it may be that she slightly over-estimates Mr. Helpmann's position in the world of art, in which case she does that gentleman poor service.

On the magic carpet with pen, camera and fiddle

17 Visages de la Danse Française par Irène Lidova (Art et Industrie).

THESE are slightly enlarged versions of essays which originally appeared in successive numbers of *The Ballet Annual* and consequently need little introduction to English readers. Lidova writes with great sensitivity. The subjects of her miniature studies come to life in a way that is to be envied.

Of course she has the advantage of writing in French—surely the language heaven ordained for ballet criticism. Listen to her on, say, Golovine: "Ni un enfant, ni un homme: c'est une elphe . . . Son corps est ciselé par des siècles de tradition et il porte sur ses épaules tout le raffinement d'un enseignement classique, élaboré par tant de générations." Now why cannot we write like that? Why couldn't an English critic start an essay, as does Lidova, "Jean Babilée is a flower, rare and curious, blooming in a Parisian garden." How miserably prosaic we are compared with our Gallic colleagues. If this book is available in this country it is well worth getting, not only for Lidova's delicious essays, but also for Lido's many fine photographs. C.B.

Ballet 3, photographed by Serge Lido (Art et Industrie, approx. 36s.).

THE ubiquitous Mr. Lido again brings us the principal European ballet events of the year. His camera has clicked in many places and, as usual, the results are beautiful and sensitive. The addition of a coloured cover and three coloured plates inside has not made any marked improvement on what is always a most distinguished pictorial record of the year and a fine supplement to *Ballet Annual*.

In Sara's Tents, by Walter Starkie (John Murray, 25s.).

IF gypsies hold the same fascination for you as they do for me and if names like García Lorca, La Malena, La Macarrona spell magic, then you should not fail to read this book. For the chapters on flamenco alone it is worthwhile—you will then go on to read the rest. It is full of fascinating photographs and line drawings. P.W.

Received too late for review in this issue are: *European Folk Dance* by Joan Lawson (Pitman, 42s.) and *The Diaghilev Ballet, 1909-1929*, by S. L. Grigoriev (Constable, 35s.). Both are recommended in their various ways and the latter is a book of great importance. They will be reviewed in full in our next issue.

European Folk Dance

by

Joan

Lawson

42/- net

Published under the auspices of The Imperial Society of Teachers of Dancing, and accepted by the National Dance Branch Committee for the syllabus of their examinations, this book traces the development and origins of the European dance, and shows how the individual dances reflect a people's origins, customs, culture, lives and character. Most of the dances of the different European cultural groups are quoted with the accompanying music, and maps, diagrams of the dances, and drawings of costumes all contribute to make this book a work of premier importance for all students of the dance, and all interested in dancing.

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A NEW BOOK BY

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Preparation for Ballet



Books on Ballet abound: but few of them make any serious attempt to help young students to a better understanding of the refinements of the great art to which they have devoted themselves. This collection of stimulating and informative essays is by an artist with unrivalled experience of training young dancers.

Her writings illuminate many odd corners in this absorbing subject, and all who love the ballet will read them with profit and enjoyment.

Mme. Legat's ballet boarding-school at Tunbridge Wells is visited by teachers from all over the world. A unique feature of this book is that the photographs - which are as striking as any in a far more ambitious book - are all of her own pupils, girl and boy dancers still in their teens, and sometimes even younger.

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BALLET RAMBERT

For the Queen Mother

THE programme given by Ballet Rambert before the Queen Mother in the Middle Temple Hall on November 2, was chosen so as to get the best possible effect from a small stage without a front curtain and no scenery. Not really the best conditions for ballet, in spite of the beauty of the recently restored Middle Temple Hall.

The three ballerinas of the company—Goldwyn, Munro and Sopwith—seemed to have even further improved on the last London appearance with the company at Sadler's Wells Theatre.

The second act of *Swan Lake* demands a big production, yet even under these far-from-ideal circumstances it was possible to see in Beryl Goldwyn's Odette that the praise she earned for her Giselle was no flash in the pan. It is foolish to make predictions, but it is possible that one day she will be the successor to Markova and Fonteyn—she combines certain qualities of both. I thought her *adagio* the most touching and lyrical I have seen in many a lakeside watch. The line of her body, her long neck and the shape of her head are ideal for a ballerina. She was excellently partnered by Alexander Bennett, who seems to improve at every performance.

A Howard revival

What a pleasure to renew acquaintance with Andrée Howard's *Death and the Maiden*! As a ballet it worked out the best because the cloaked figures of Death seemed part of the background and all that could be seen were swirling folds of murk, which coiled themselves around the Maiden (Mary Munro)—a most striking effect. Munro again showed that she is a fine dramatic dancer and the role of the girl who meets and is overcome by death suits her to perfection.

What a good balance there is in the three Rambert ballerinas! The strongest technician of them is now Noreen Sopwith; she danced the *Nutcracker pas de deux* with terrific aplomb, which is just what that music needs. She is rapidly losing that hard look which used to mar some of her work in the past. Her Sugar Plum variation was crisp and neat. She, too, was immaculately partnered by the self-effacing Mr. Bennett.

Charnley as guest

Michael Charnley's *Movimientos* was helped by the presence of the choreographer himself, who gave his usual vivacious performance. The only disadvantage was that he is so good at his own particular modern style that the others did not show up so well.

Facade was a bit of a disappointment because Ballet Rambert give it better than any other company as a rule. It seemed to need more mature dancers. However, it was good to see both Sopwith and Bennett in roles that were a complete contrast to what we had seen them in previously. Her Milkmaid in the Yodelling Song and his Dago in the Tango were full of humour. She was coy without being sickly, he was dashing and amorous without being absurd. It was a further revelation of the versatility of Rambert's company.

Whoever was responsible for the lighting should be congratulated; it made amends for the lack of scenery. The general production was slick, which can have been a none too easy thing to achieve in those unballoetic surroundings. P.W.

INTERNATIONAL BALLET

INTERNATIONAL Ballet, now in its thirteenth year, is continuing its autumn tour of the English provinces. During November it moved up into Scotland, giving week's seasons in Glasgow and Edinburgh. During the company's recent season during the summer in Barcelona, it introduced a new decor by Denis Wreford for its production of *The Sleeping Princess*, and this is being used during its current tour. Other ballets in the repertory include *Swan Lake*, *Coppelia*, *Les Sylphides*, Massine's *Gaité Parisienne* and *Capriccio Espagnol* and Algranoff's *For Love or Money*. The company is led by Mona Inglesby and Claudie Algranova.

Recent losses to the roster include the French dancer Helene Armfelt, who apparently will continue to appear with the company occasionally as a guest artist, and Denys Palmer, who has left to join the musical *Guys and Dolls*. Incidentally, on November 2, Mr. Palmer was specially released from the Coliseum to partner Margareta Tate in excerpts from *Les Sylphides* in Television's Ballet for Beginners.

New recruits

Recruits to International Ballet include David Davenport (formerly soloist with Sadler's Wells Ballet at Covent Garden, and later principal dancer

in *Arnie get your Gun*), who has partnered Miss Inglesby in *The Sleeping Princess*, *Swan Lake* and *Coppelia*, and Harvey Krefts, who dances, among other roles, the male mazurka in *Les Sylphides*. Herida May, whose promise was so evident during the last resuscitation of the Original Ballet Russe, has re-joined International Ballet and is now dancing Odette-Odile for the company. She is partnered by Malcolm Hughes, who also dances Franz to the Swanilda of June Summers.

It is hoped to include more news and possibly reviews of International Ballet in subsequent issues. Unfortunately the company has not appeared in London since the summer of 1951, when it gave the first season of ballet to be held at the Royal Festival Hall. It is difficult, as a consequence, to keep abreast with all its cast changes.

VIENNA BALLET

TO take coals to Newcastle is foolish, but to take low-grade nutty slack is unnecessary. The appearance at the Princes Theatre of Grete Wiesenthal's Vienna Ballet for a fortnight's season opening on October 19, was both foolish and unnecessary.

In 1909 Miss Wiesenthal, together with her sisters, billed as Die Drei Schwestern Wiesenthal appeared at the Coliseum in "their original dance poems." The same year Mde. Karasvina made her London debut also at the Coliseum and heralded the new age for theatre dance in this country. Since 1909 London has seen many wonderful things in the dance theatre and now, like a muted echo from the past, Miss Wiesenthal returns with her "original dance poems."

The programme cheekily informs us that "Grete Wiesenthal did for Vienna what Diaghilev did for St. Petersburg (sic) and Ninette de Valois did for London." How can anyone compare, even by implication, this troupe of six girls with the Diaghilev Ballet Russe or the Sadler's Wells Ballet?

I can find nothing to praise in the performances of the Vienna Ballet except the misguided sincerity

which presumably prompted them. The music was indifferently played, the dancing was trivial, the whole presentation vulgar and banal. By having the male parts performed by girls, the company recalled one of the worst abuses of the old "Opera House tradition" from which Miss Wiesenthal is said to have rebelled.

London will always welcome visits from foreign ballet companies, but they must have some distinction, however small, to commend them. One notes with surprise that this visit was sponsored by the Anglo-Austrian Music Society, the organisation that previously sponsored such notable events as the visit of the magnificent Vienna State Opera in 1947. From this to this—what a falling-off was there!

C.B.

BRAZILIANA

THE fact that most of the artists in *Braziliana*, which opened a month's season at the Stoll Theatre on October 26, are amateurs, was not apparent in their performance. This collection of young people used to meet in the bookshop of Miecio Askanasy in Rio de Janeiro, where they would give the songs and dances of their country; out of this a company was formed. The artists all have an inborn sense of rhythm and the capacity for imparting to their audience the fact that they are enjoying what they are doing.

It may take several years before this company will acquire a completely professional polish. They will learn by experience that to put folk-lore into the theatre needs, above all, a complete understanding of the theatre. They will learn that to be a commercial success it is necessary to determine exactly what kind of a spectacle they are presenting. Is it to be what the Americans call an "Ethnic Dance" spectacle or is it to be a revue? Here they would do well to study the reasons for Katherine Dunham's success, for she has managed to combine the two so that everyone can enjoy it.

Two scenes from *Braziliana*.

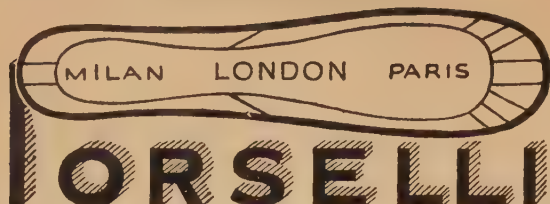


The opening number of the show—*Candomb'e—an Afro-Brazilian story of authentic African rites.*



How the Samba was Born. Starting with the tapping of some lazy shoe-shine boys, the rhythm works up until it infects the passers-by. Soon everyone becomes involved in the dance.

Photos: Duncan Melvin



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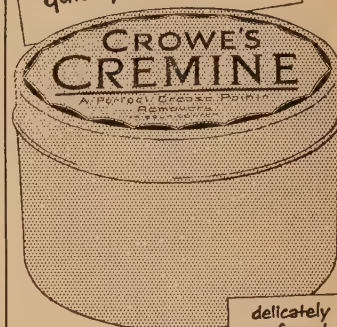
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The faults of *Braziliana* lay not with the artists, but in the fact that most of the numbers went on far too long. For instance, the opening number, *Candomble*—an Afro-Brazilian story of strange rites—was so long that the audience became restive at the outset. The fact that all the dances were authentic was not really any excuse for this length.—The Kathakali Dance Dramas of India go on for many hours, but when presented in the Western theatre they have to be condensed into a few minutes. The same should be done with Afro-Brazilian dances. The programme would have been far more effective with more and shorter numbers.

No inhibitions

Nevertheless, *Braziliana* was a lively, colourful and invigorating show completely uninhibited. The lack of inhibitions reached its peak in the final Prevo in *Carnival de Rio*. So infectious was the carnival gaiety that the audience was nightly spurred on to clap in time with the dance.

Macumba of the Devil, which finished the first half of the programme, would have been more effective had it worked slowly up to a climax instead of reaching a high pitch early on and then being unable to sustain it.

The delightful *How the Samba was Born* (born apparently from the tapping of shoe-shine boys on their boxes) did work up slowly, but then the climax went on endlessly.

Some of the music was excellent and the tunes were catching. The singing of that fine artist, Nelson Ferraz, added great distinction to the proceedings. Many of the back-cloths were very well designed, but unfortunately they were sometimes combined with other pieces of scenery which were less satisfactory.

The accent of the programme appeared to be on the "Afro" side of Brazilian music and dance and one would have welcomed a little more of the pure Brazilian.

This company of sincere and talented young people should eventually develop into a company for which there is certainly a place in the world of the theatre and dance.

P.W.

TROPICAL RHYTHMS

IT is not easy to do full justice to *Tropical Rhythms* which had a short season at the Embassy Theatre from October 27, because the programme was mainly built around Claude Marchant, who was suffering from three torn ligaments in his thigh.

This company of dancers and musicians have been appearing in cabaret at the Embassy Club and the show they gave in the theatre seemed to be more like a blown-up cabaret act. There was a great deal of rhythm, a great deal of noise and some well-designed costumes, which looked as though they had been designed for a cabaret audience rather than a theatre one.

The numbers were mainly Cuban and Brazilian, with the accent again on the "Afro." There was not enough variety to sustain interest in such a long programme. Had the best numbers been taken out and put into a half-hour spot in a revue or Music Hall the impact would have been tremendous.

As Marchant was scarcely able to get on to the stage and then looked as though he was in great pain, the burden fell on the shoulders, and very pretty shoulders, too, of Kathleen Sanford. Her red hair and unusual personality make her into a unique Negro artist. She is a fine dancer and if well presented could easily be a star in the Josephine Baker class.

Two other dancers stood out from the rest—Arthur Bell and Carl Grandy—the former for his fine classical line and the latter for his personality. It is interesting to note that they were both Dunham trained, while Bell was for many years a member of Dunham's company.

The entertainment sat curiously in the respectable environment of Swiss Cottage and there is no doubt that in a more intimate theatre in an area more congenial to this type of show it would have been in effect.

P.W.

ASSOCIATION OF BALLET CLUBS

AS an experiment (which turned out to be a successful one) the Association of Ballet Clubs invited three of the well-established clubs each to present one of its ballets at the Rudolf Steiner Hall on September 26th.

The *Bournemouth Ballet Club* presented an act of John Hall's *Cupid's Quest*, an evocation of the Romantic Period. The steps were of the period and the music by Auber, Bergmuller, Rossini and others was appropriate. The costumes were dazzling, but, in spite of some good dancing by Susan Thompson, the technique demanded was too much for a very young club in which the average age could not have been much more than twelve years.

The *Scold*, of the *Lewisham Theatre Ballet Club*, told a good story of the Regency Period, with a young blacksmith, a prize-fighter and a too-talkative

girl. Maria Balinska's choreography made the most of some well-chosen music by Edward German and this ballet was the most satisfying of the evening. It was also a good example of the material available to the average ballet club, ranging in age from young students to an admirable mime, Mr. Jon Baker, who must have been over fifty and who kept the whole ballet alive with his enthusiasm.

Dorothy Woods' *The Child Prodigy* was presented by the *Bristol Ballet Club*, making very ingenious use of Dohnanyi's *Variations on a Nursery Tune*. It gave the best performance of the evening, by Mary Reeves, who was so convincing and charming that she could be assured of a successful stage career. The costumes were rather below the standard of the evening, but the production went excellently.

Solos were also danced by Diane Westernman of the R.A.D. Production Club (and now of Festival Ballet). The whole evening showed what the Clubs can do with "spare-time" dancers and the competent standard of entertainment they can offer—to say nothing of the fun they give to the Club members themselves, which is their real *raison d'être*.

G. B. L. Wilson



Claude Marchant in one of his famous leaps. Unfortunately it was not possible to see them to their best advantage during his season at the Embassy Theatre as he tore three ligaments just before the first night. In spite of advice to the contrary, he bravely carried on with the season.

LONDON BALLET CIRCLE

International dance films

ON October 30 at the Imperial Institute Cinema in South Kensington the London Ballet Circle gave the first of its new series of International Dance Films. These programmes have established themselves as a valuable part of the London ballet scene. The choice of programme is always interesting and unusual.

The present programme included a number of old favourites. *Spotlight on the Australian Ballet* gives a sound, straightforward account of ballet in Australia, which is unfortunately not improved by a mawkish commentary, presumably to make it intelligible and acceptable to the general cinema audience.

International Dances taken at the 1951 East Berlin Youth Festival has become a classic of the dance-cinema. How these Soviet folk-dancers can dance! Western Europe has never seen anything like it. (Incidentally, why don't the Russians send a troupe of their best folk-dancers to London for a season? None of the disadvantages associated with bringing a ballet company or a divertissement-giving group of classical dancers would apply.)

The other old friend was the film of *Graduation Ball* made a few years ago in France by the de Basil Ballet. This film is an object lesson on how not to make a dance-film. A pale shadow of its stage self, the ballet creaks its rickety way to perdition. The divertissements, such as Giselle and the Scotsman, nicely danced by Elsa Marianne von Rosen and Glen Gordon, and the Drummer's Dance given unexpectedly and badly by Dokoudovsky, all go for nothing on the screen, and the camera wanders disconsolately through the ensemble numbers like an unknown guest at a wrong cocktail party.

You will never make a successful film by sticking up a camera in front of a stage play and turning the handle. You will never make a successful dance-film by embalming in celluloid a stage success. A dance-film must be conceived as such by choreographer, director, designer, composer and dancers. This first principle of the ballet film cannot be repeated too often, while it is still too often disregarded.

Social and national dances

A far better example of the dance-film was the new Hungarian film, *Wedding at Escar*. This is an unusual folk-dance film in pleasing colour, depicting a village wedding celebration. With no commentary the film told its simple story in dance movement, the dancing being not incidental to the film, but the film itself. Like another new film on the programme, *Uzbek Dances, Wedding at Escar* showed the crushing superiority in national and social dancing enjoyed by the Iron Curtain countries over the rest of the world. I have often wondered why the Americans don't make films of their national and social dances—square-dancing, be-bop dancing and the rest. The film on Uzbek dancing was a fascinating illustration to the article on dancing in Uzbekistan published in last month's *DANCE AND DANCERS*.

The remaining film on the programme was *Ballet by Degas*, an experimental American film in the Artist's World series. Hampered by an embarrassingly inept musical score, the film shows in close-up, details of some of the Degas paintings and crayons in the Philadelphia and Metropolitan Museums of Art. Although the colour processing seemed faithful to the artist, to stare for seeming minutes at isolated details of a picture without having the chance to look at the work's complete design is a false and unnatural way to look at paintings. It is also extremely boring. Degas' brushwork stood up well to the searching inquest of the magnifying lens.

C.B.

TELEVISION

Beauty and the Beast

Given on Television on October 20, 1953. Choreography by John Cranko. Music by Maurice Ravel. Decor by Michael Yates. Orchestra conducted by John Lanchbery. Productions by Naomi Capon.

FOR the Sadler's Wells second television appearance this year a double bill of *Facade* and *Beauty and the Beast* was given. The latter is one of the Sadler's Wells Theatre Ballet's best miniature productions, and it lost none of its endearing charm in the journey to Lime Grove. It was performed against an attractive setting, which, coupled with Ravel's haunting score, provided exactly the right air of enchantment.

Patricia Miller, for whom the ballet was originally created, again brought to her *Beauty* the necessary qualities of tenderness, timidity, love and compassion; a most sensitive performance.

David Poole's *Beast* was another good characterisation; his grotesque writhings, when lying prostrate on the ground, were especially impressive. His interpretation in the transformation scene was also well realised.

The air of illusion which enshrouded the ballet was nearly shattered by a ridiculous close-up of an artificial rose, obviously borne straight from the property room. It bore far more resemblance to an Alexandra than to any flower that might be unearthed in the forest.

Otherwise the camera-work was ingenious, the lighting was well controlled, and there were some good aerial shots.

The scenario was read effectively and movingly by Macdonald Hobley. John Cranko's choreography remains as imaginative and entertaining as when it was first performed five years ago.

Facade

Also given on October 20, 1953. Choreography by Frederick Ashton. Music by William Walton. Decor by Michael Yates. Adapted by Peggy Van Praagh for television.

FACADE, presented similarly to a musical hall a few decades ago, came as an anti-climax. Recently this work seems to have lost its satirical bite and most of the subtleties of its humour. We are left with a rather bare skeleton of slap-stick comedy, which has degenerated into rather a dreary series

of hurried dances. Nor did the company seem to be enjoying themselves.

One would have thought that *Facade*, which was written as a setting to poems by Edith Sitwell, would have been the ideal ballet for television. There should be no excuse for overcrowding on the stage, for never at any moment, except in the finale, are there more than four dancers at a time on the stage, and with a brightening and tightening up of the production this would be so. We could, for instance, have had a few close-ups of the fox-trot quartet. The waltz was most untidily danced and has now lost nearly all the appeal it once possessed.

Sara Neil's Polka was one of the brighter aspects of the production; she was one of the few who imparted an evident sense of gaiety. Donald Britton and Pirmin Trecu in the Popular Song possessed the right spirit of nonchalance and boredom.

Only these three dancers re-kindled the fire from the dying ashes of what was once, and could still be, a most amusing and satirical ballet.

Ballet for Beginners

Given on November 2nd, 1953.

Script and commentary: Felicity Gray. Produced by Philip Bate. Ballet Master: Michel de Lutry. Historical Dances reconstructed by Belinda Quirey and William Milligan.

The Dancers:

Margarita Tate, Denys Palmer, Philippe Perrotet, Josephine Gordon, Hazel Wiscombe, Norma Smith, Marjorie Woodhams, Kathryn Beetham, Phyllis Horseman, Bileen Harrison, Tania D'Avray, Patricia Cree, Sheila Wells, Jeanne Lusby, Jocelyn Britten, Shirley Slade, Audrey Savery, Valerie Liddell.

THE second Ballet for Beginners programme began with a talk on "Head and arms." Felicity Gray explained how in the French court of Louis XIV the movements of the wrist were derived from various fencing positions. Belinda Quirey and William Milligan danced a *Saraband* to illustrate these points.

An explanation *port de bras* followed. As an example Josephine Gordon danced the solo from the *Black Swan pas de deux*, which showed the importance of the carriage of a dancer.

The guest artists—Irene Skorik and Boris Trailine—danced *Grand pas Classique*, choreography by Gzovsky, which Trailine created originally with Yvette Chauviré at the Marigny Theatre in Paris. Trailine partnered excellently; both danced with a magnificent sense of style, which blended perfectly with Auber's music.

The high standard of the programme, which the young company had set themselves, lapsed briefly

during an untidily danced excerpt from André Howard's *La Fete Etrange*. The dancers seldom appeared to be in unison.

Denys Palmer rather heavily danced the male solo from the *Bluebird pas de deux* and failed to capture its ethereal beauty. The company regained their laurels in their Finale of *Les Sylphides*. They gave a beautiful performance against an attractive setting. This ballet again proved the fact that television is becoming a worthy medium for ballet.

These programmes are technically one of Lime Grove's most polished; it was with remarkable speed and accomplishment that the cameras whisked from the rehearsal floor to the theatre, to the star dressing-room and back to rehearsal floor.

Nicholas Baker

NEWS IN BRIEF

FESTIVAL BALLET will give a season at the Casino, Monte Carlo, starting on January 12. This may be followed by a European tour, which will last until they open their Summer season at Festival Hall in July. Their American tour starts in October and they will be away for about six months. Svetlova leaves for America after the Festival Hall season and Krassovska will be back in Monte Carlo.

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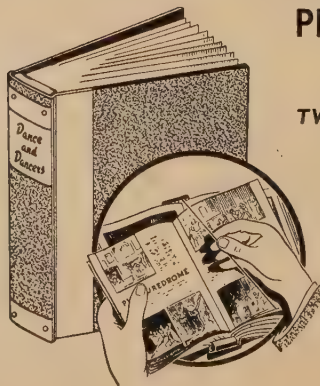
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Dance and Dancers

IN FRANCE

PARIS OPÉRA

AS a result of the closing of the National theatres, it is now certain that the revival of *Oberon* will be considerably delayed, as also no doubt will be *Corruade*, the new Milhaud-Lifard ballet.

At the last ballet performance before the unexpected closing of the theatre, Josette Clavier played the part of Aricie in Lifard's *Phèdre*, usually taken by Liane Daydé. Her technical assurance allowed her to express all its subtlety; her youth its profound character.

ROLAND PETIT'S BALLETS DE PARIS

ON their return from London, the young company resumed their acquaintance, for a few weeks at the Théâtre de l'Empire, with a public cosmopolitan but always warm in their ovations. They were seen in a programme partly seen before, but always attractive.

Among the works already known, *Le Loup* still retains the position of importance, from both the spectacular and the choreographic points of view. Roland Petit and Violette Verdy remain its ideal interpreters. The only cause for regret was the absence of Claire Sombert as the gipsy, to which part Ursula Kubler confers an elegance that is too Parisian and graces that are a little angular.

Ice lady in Paris

ORSON WELLES was responsible for both the scenario and the set of *The Lady in the Ice* (music by J. M. Damase), a rather short work to an original idea (see November issue).

Choreographically the role of the *corps de ballet* is very much limited to a few *ensemble* movements. The essence of the ballet is contained in the variation of the young man—*tours en l'air*, *sauts*—and that of the young girl coming back to life, which, in addition to the *pas de deux*, possess some happy elements.

Although Colette Marchand created the role, it seems to be more suited, particularly in the *adage*, to a small dancer, such as Violette Verdy, who interprets it with great charm, partnered by Georges Reich, who triumphs with his youth. It is not a masterpiece.

Return of the diamond cruncher

LA CROQUEUSE DE DIAMANTS was revived in Paris for the first time since its creation by Renée Jeanmaire in 1950. It was interesting to compare distant memories of an already famous

work with the reality of today. Roland Petit's ballet *de demi-caractère* tells of the mysterious woman who feeds on diamonds.

For it Wakhevitch had designed a poetico-realistic set with twisting and unexpected perspectives, placing in it a young girl of the Market with a pleated skirt and bad boys with roll-neck jerseys and check trousers. Certain images will remain in the memory by reason of the perfect cohesion of the various elements in the work, music, decor, choreography. Promoted to stardom, the young Liliane Montevicchi sings Raymond Queneau's lyrics well. She seems less at ease in the variation of the second scene. Despite her rather feline freshness, she lacks technical assurance, and a slight vulgarity is a defect.

Roland Petit appears more restrained than before, possessing a greater mastery, a greater authority; his interpretation is faultless. The role of the café-owner, so proud of his sun-blind of English velvet, created by Gordon Hamilton, is now played by José Ferran, who puts across his verses with much delicacy. The excellent score by Jean-Michel Damase agreeably supports a choreography full of movement and flow.

Guest Hungarians

THE appearance of the Hungarian dancers, who were sympathetically received, did not arouse the expected enthusiasm. Without doubt, the *Don Quixote pas de deux*, if it satisfied the uninitiated, seemed to lack, in the eyes of the balletomanes, expressiveness and inner feeling.

To pass a final judgment, one had hoped to see the *pas de deux*, which Roland Petit was to have arranged for them, but which unfortunately could not be brought to fruition. Both these dancers deserve admiration for the range of their exceptional physical accomplishments. Istvan Rabovsky, whose profile recalls something of the athletes of Bourdelle and whose bearing evokes the stadium, throws off a prodigality of feats—such as *tours en l'air* repeated without preparation—without, however, caring too much for purity of attitude.

His companion, Nora Kovach, possesses a greater classical sense, and combines an incontestable temperament with a style that still lacks that discreet academic perfection. After such a brief visit, it was hoped to see them again in a longer and more varied programme that would enable their dynamic qualities to be fully appreciated.

DANSES D'ESPAGNE

FOR the first time in Paris since her separation with Antonio last year, Rosario has brought her own company to the Théâtre des Champs Élysées.

It is certainly difficult not to think of her fascinating partner, whose flashing improvisations, au-

by Marie-Françoise Christout

thority and very presence have not been equalled. The absence of these exceptional qualities is sensibly felt in the present "Dances d'Espagne," which at times lack the *furia* of its predecessors.

None the less one must give Rosario her due for succeeding in presenting a coherent and well-balanced programme, and not hesitating at times to introduce restrained, almost abstract, sets of an original flavour.

Of the dances, mention should be made of *Sentimiento*, a passionate *pas de deux* by two *gitanos* by the banks of the Guadalquivir. An evocation of the Café del Burrero, where La Gabriela (mother of the celebrated matador, El Gallo), Juana la Macarrona and La Malena became famous, is the setting for *tientos*, *serranos*, a lively *farucca*, the *caña*, and, finally Rosario's well-known *alegrías de Cadix*.

Rosario plays and sings with a charming simplicity, an Inca dance, *Huaino*, but often appears a little cold. A not very warm interpreter of Garcia Lorca's *Zorongo Gitano*, she does not generally live up to the Andalusian abandon, and only works up to it at the end of a dance, such as in the *Seguriya Gitanas*, the finale of which at last attained the anticipated paroxysm and was encored.

The new male star, Roberto Inglesias, has an infectious attack and features that shine with savage beauty. With him, Juan Albo reminds one a little of Luisillo with his nervous slender figure. Finally, among the guitarists, Juan Garcia de la Mata gives proof of a rare virtuosity.

News in brief

AT a *soirée de gala* given by the Alliance Française at the Musée du Louvre, the plastique of stone and flesh were compared. Michel Renault, personification of the Greek Apollo, and Josette Clavier, the little Degas dancer, performed *Entre deux rondes* in its proper setting—a gallery of the Museum. Yvette Chauviré also designed the meta-physical arabesques of *Suite en ré* with a subtle and profound artistry.

LESLIE CARON, temporarily freed by M.G.M., came to Paris on October 25, to join Roland Petit. She is to appear in New York with the Ballets de Roland Petit next January. A new ballet, specially arranged for her, is to go into rehearsal and will be performed in London before the company leaves.

FOLLOWING the Ballets de Roland Petit, the company of the Marquis de Cuevas started their Parisian season at the Théâtre de l'Empire on October 29.

FOR the first time the Ballets de Pakistan were seen at the Théâtre de Paris on October 24.



Kathleen Gorham, who had such a sensational success in the Bluebird *pas de deux* with Golovine for the de Cuevas Ballet, seen on the first night of the Paris season with film stars Leslie Caron, Kirk Douglas and Cecile Aubrey. Photo: Lido



Rosario and Roberto Inglesias. He is the principal male dancer in Rosario's new company. Photo: Fred Brommet

RUTH FRENCH

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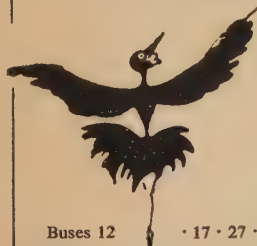
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Dance and Dancers in America

SADLER'S WELLS IN NEW YORK

AS we go to press, the Sadler's Wells Ballet has completed a series of six performances in Canada that were divided equally between Toronto and Montreal. The troupe's three performances at Toronto's Maple Leaf Gardens, an auditorium seating ten thousand, approximated \$110,000, while Montreal's smaller Forum accounted for \$55,000 more for three week-end performances. Just previous to this, the company brought in \$60,000 to Philadelphia and \$85,000 to Boston at the box office. These figures, plus the glowing press reviews, indicate that this will doubtless be the Sadler's Wells' most successful tour to date in the United States.

Sylvia and Giselle

FREDERICK ASHTON'S *Sylvia*, which was probably the most sumptuous ballet spectacle ever shown to America, again found both press and public in agreement and it was a spectacular success from every viewpoint. Though this ballet lacked the creative genius that was everywhere evident in *Daphnis and Chloe*, it was, nevertheless, a triumph for everyone concerned.

It gave Margot Fonteyn another opportunity to reveal her enormous artistic range and it presented Michael Somes with one of his most rewarding roles in which he gave a handsome account of himself. At a subsequent performance, Svetlana Beriosova, in the title role, revealed her rich promise as a ballerina and further indicated that she is, indeed, one of the treasures of the company.

The new production of *Giselle* was something else again. Though the production itself was admirable, the New York press could, at best, only praise Fonteyn's first act realisation of the role. These same critics heralded Violetta Elvin's second act characterisation. No doubt this division of opinion stems from the fact that Markova's 1952 performances of *Giselle* are still fresh in our memories. In American opinion, Markova still remains the *Giselle* of our generation just as strongly as does the fact that Aurora belongs to Margot Fonteyn.

Neither this nor last month's report of the Sadler's Wells at the Met would have been so complete were it not for the fact that the personal generosity of Dame Ninette de Valois and Frederick Ashton, both of whom made it possible for this reviewer to sit in the Staff Box for many performances other than press seats allotted by Mr. Hurok's office.

Highlights of the season

SPACE does not permit the lengthy comment really due to the members of the company. Certain dancers in specific roles made indelible impressions this season. First and foremost were Margot Fonteyn and Michael Somes in Frederick Ashton's masterpiece, *Daphnis and Chloe*. Frederick Ashton as Carabosse in *The Sleeping Beauty*. Pamela May, who added distinction to every role she mimed. Violetta Elvin as the Queen of the Waters in *Homage to the Queen*. John Field, especially in *Le Lac des Cygnes*. Alexander Grant as Eros in *Sylvia* and as the pirate chief in *Daphnis and Chloe*. The lovely and haunting Svetlana Beriosova in *The Shadow*. Leslie Edwards as Hilarion in *Giselle*, easily the best performance of this role in recent memory. Nadia Nerina in *The Sleeping Beauty*. Rowena Jackson in *Le Lac des Cygnes*. Pauline Clayden as La Morte Amoureuse in *Don Juan*. Bouncing Brian Shaw in *Les Patineurs*. special acknowledgement is due to Dame Ninette de Valois for further fulfilling the promise of this great ballet company. Under her authoritative vision the Sadler's Wells continues to grow from strength to strength.

Ashton guest in Lecture Series

A CAPACITY audience turned out in mid-October to hear Frederick Ashton, who was first guest on the new Dance Laboratory series conducted at the Y.M. & Y.W.H.A. in New York City by Walter Terry, dance critic of the *New York Herald Tribune*. Ashton, who stopped over in New York between the company's Philadelphia and Boston engagements, discussed choreography, the creative programme of the Sadler's Wells, British dance styles and mime. Subsequent programmes included John Kriza and Melissa Hayden, Alexandra Danilova during November, with Martha Graham and Jose Limon on the schedule for January and February events in this series.

by Arthur Todd

Alicia Markova in her dance, *Autumn*, which she gave on an American national television programme. It was choreographed for her by Bronislava Nijinska.

At the present moment, Markova is appearing with the Grand Ballet du Marquis de Cuevas in Paris. During her month's stay as guest ballerina she will dance in *Giselle*, *Les Sylphides* and as *Taglioni* in *Anton Dolin's* *Pas de Quatre*.

She returns to America in December to dance at the Metropolitan Opera House. Her success in the States is immense and it is amusing to hear that she recently grossed \$9,000 during a single performance at the Greek Theatre, Los Angeles. A speech by Dr. Kinsey in the same place in the same week only grossed \$3,800. It must have given the eminent doctor something to think about.

Photo: Bascome



MARKOVA'S RETURN

ALICIA MARKOVA, who left New York in early November for a series of six gala performances with the Marquis de Cuevas' Grand Ballet, is expected to return to America by mid-December to fill other engagements in New York. Before leaving for Paris, Miss Markova was guest star on the national television programme, *Your Show of Shows*. She was seen in the solo, *Autumn*, choreographed for her by Bronislava Nijinska. This English ballerina's opening performance in Paris on November 17 with the de Cuevas' Ballet was in *Pas de Quatre*, marking her first performance of this role in Paris. *Giselle*, in which Markova scored such a great personal success earlier this year in Paris with Ballet Theatre, was also represented in a number of performances in the de Cuevas' season centred around this ballerina.

Markova has been invited to make guest appearances with the Metropolitan Opera and her first is scheduled for New Year's Eve in *Die Fledermaus* to new choreography devised by Zachary Solov. And on January 2nd she will appear again on *Your Show of Shows* television programme, this time in her well-known solo, *Snowflakes*.

AGNES DE MILLE DANCE THEATRE

THE newly-formed Agnes de Mille Dance Theatre started a cross-country tour of America in mid-October with a varied programme and a distinguished roster of dancers. The company includes James Mitchell, Gemze de Lappe, Lidija Franklin, Virginia Bosler, James Jamieson, Bunt Kelly, Casimir Kocik, Evelun Taylor, Dusty Worrall, Edmund Balin, Jean Houloose, Eleanor Fairchild, Robert Calder, Alfa Liepinas, Elizabeth Williams, Raimonda Orselli and Loren Hightower.

The repertory, which is a sort of adaptation and survey of Miss de Mille's dances for concert, theatre and films, plus some new works, includes: *May Day*, *Hell on Wheels*, a Bach suite, including *Gigue* and *Jesu Joy of Man's Desiring*; *Dances From the Golden Era*, which include *Stage Fright*

and *Ballet Class*; *Gala Farewell*, *Pavanne*, *Harvest Reel*, *Clipper Sailing*, *The Parvenues* and *Tiger Rag*, *Dances of Elegance* contains a waltz from *Bloomer Girl*, a suite from *Paint Your Wagon*, another suite from *Brigadoon* and *Court of Love*, a suite from the Shearer-Howard film, *Romeo and Juliet*. New works include *The Bumble Bee in the Garden* and *Conversations*, *Pleasant and Unpleasant*, to music by Scarlatti and Handel.

Present plans call for a New York engagement in the spring for this company, with a large European tour starting in the early autumn.

JOSE LIMON Co.

JOSE LIMON and company, who appeared on the *Omnibus* television programme November 15th, are scheduled for a January series of performances at the Juilliard School of Music. Among the New York premieres of Mr. Limon's season will be *Ruins and Visions*, to music by Benjamin Britten, choreographed by Doris Humphrey and Pauline Koner in *Cassandra*; her new solo work. Also planned is a world premier of a new work by Jose Limon to a newly commissioned score. Immediately after this series, Limon will make two appearances with the Erie Philharmonic Symphony Orchestra before he opens his tour of the eastern states in Boston.

DORIS HUMPHREY

DORIS HUMPHREY, one of this season's busiest choreographers, was recently named by Dr. William Kolodney, Head of the Educational Department of the Y.M. & Y.W.H.A., as being in complete supervision of all dance programmes at this major dance centre. This is a radical change from former years, during which time a board of dance notables auditioned performers and programmes. Under this new policy, Doris Humphrey will have the final say on dance concerts at this institution.

This means that each dancer will have to audition his entire work before a public presentation. Obviously this will avoid the inclusion of old works unless they are established classics. Moreover, it

Ballet Dates

SADLER'S WELLS THEATRE BALLET

Nov. 30 Embassy, Peterborough
Dec. 10 Sadler's Wells Theatre, London, in opera, *Die Fledermaus*
11 *Sylphides, Reflection, Carte Blanche*
12 (M) *Coppelia* (Lane, Trecu, Holden)
16 *Lac des Cygnes* (Act 2), *Reflection, Pineapple Poll*
19 (M) *Le Rendezvous, Haunted Ballroom, Carte Blanche*
22 *Coppelia* (Miller, Britton, Poole)
26 *Sylphides, Carte Blanche, Pineapple Poll*
Ballet will be given on the following dates:
Dec. 30, Jan. 1, 2 (M), 6, 9 (M), 14, 15, 16 (M), 19, 21, 23 (M)

BALLET RAMBERT

Nov. 23 Theatre Royal, Norwich
30 Memorial Theatre, Stratford-on-Avon

FESTIVAL BALLET

Nov. 23 Empire, Sunderland
30 Odeon, Southend
Dec. 7 Hippodrome, Bristol

23 Royal Festival Hall, London
23 to Jan. 2 *Sylphides, Alice in Wonderland, Beau Danube*
Matinees: 24, 26, 30, 31, Jan. 2
Jan. 4-9 *Swan Lake, Alice in Wonderland, Prince Igor*
Matinees: 6, 7, 9
12 The Casino, Monte Carlo

INTERNATIONAL BALLET

Nov. 23 Empire, Edinburgh
30 Theatre Royal, Hanley
**ROLAND PETIT'S
BALLETS DE PARIS
at the Stoll Theatre, London**
Nov. *Deuil en 24 heures* (Sombert), *La*
30 to *Croqueuse de Diamants* (Petit,
Dec. Montevicchi), *Pas de deux* (Jean
12 *Babilée, Le Loup* (Babilée, Verdy)
14-19 World premiere, *La Belle au Bois*
Dormant (Leslie Caron, Petit),
Le Loup (Babilée, Verdy), *Pas de*
deux (Babilée), *Deuil en 24 Heures*
(Sombert)

CONTINENTAL BALLET

Nov. 30 Theatre Royal, Huddersfield
Dec. 7 Theatre Royal, Exeter
14 Her Majesty's, Carlisle
21 Theatre Royal, Barnsley

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BRAZILIANA

Nov. 30 King's Theatre, Glasgow
Dec. 7 Essoldo, Newcastle-on-Tyne
14 Essoldo, Stretford, Lancs.
23 Essoldo, Brighton (9 days)

Ballet Correspondents

(Abbreviations: b.c.—ballet correspond ence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

CHARMIAN HARRIS, 26 Ellington Ave., Kumalo North, Bulawayo, S. Rhodesia, wants b.c. m. or f. any age, anywhere. m.a. 16. o.i. music, reading, keeping pets.

VALERIE HOCKEY, 27 Englewood Drive, Saxonwold, Johannesburg, S. Africa, wants b.c. m. or f. 16-18, anywhere. m.a.

16. o.i. opera, records, music. p.r. All answered.

ANNICK LE QUEMONT, Queen Mary's Hospital, Nurses Home, Carshalton Beeches, Surrey, wants b.c. m. or f. 21-30 anywhere. m.a. 24. ls. French and English.

ARTHUR SPREUTEL, 80 Rue de Malines, Louvain, Belgium, actor, wants b.c. m. any age, anywhere, o.i. all arts. ls. multilingual.

PENN ROBINSON, 18 Hatherley Grove, W.2, Canadian dancer, wants b.c. m. London area. m.a. 25. o.i. English history, French music, ballet design. p.r.

DAVID BOSWELL, 51 Lavington Rd., Ealing, W.13, wants b.c. m. or f. anywhere any age. m.a. 16. o.i. modern musicals, opera, and ballet picture exchanging. ls. French. Student Sadler's Wells School.

SHEILA FISHER, 124 Elmbridge Road, Ilford, Essex, wants b.c. m. or f. 20-30 in Spain or South America. m.a. 20. o.i. Spanish music, Spain, travel, opera, reading. ls. English, a little Spanish. All answered.

If any readers of *Dance and Dancers* wish to correspond with other readers, all they have to do is to send details similar to above to: "Dance and Dancers," 21 Lower Belgrave Street, London, S.W.1 and mark the envelope or post-card "Ballet Correspondents." We shall be pleased to put in their requests free of charge.

U.S.A. continued

will protect young dancers not yet ready to perform before a large audience and, instead, their early works may be given elsewhere in informal studio presentations. In addition, Miss Humphrey, as heretofore, will continue in charge of the Dance Education Department at the Y.M. & Y.W.H.A.

British Music Festival

WHAT promises to be a distinguished series of dance and musical events is to be combined in a British Music Festival at the Juilliard School of Music in New York City between December 2nd and 11th. During this period there will be three sets of programmes, each given twice, and dance will play an important part in each group. William Lawes' *Britannia Triumphans*, in its first performance since the seventeenth century, will be performed in the tradition of a British masque with orchestra, vocalists, soloists and dancers, the latter directed by Antony Tudor. Mr. Tudor will also stage a group of court dances on Susan Bloch's programme of early music and Jose Limon and company will be seen in *The Moor's Pavanne*, to music by Purcell. Other musical events include John Blow's *Venus and Adonis* and William Walton's *Facade* in an orchestral suite with voice.

In Brief

HERMITAGE HOUSE has just published "S. Hurok Presents," a new book of dance reminiscences that underwent a title change just before publication. . . . Another book of note, "The Dancers of Bali," by John Coast, dealing with Western Hemisphere tour of the well-remembered dance group from Bali during 1952.

HUGH LAING and Michael Maule, both on temporary leave from the New York City Ballet, have gone to Hollywood to appear in M.G.M.'s *Brigadoon*, for which Eugene Loring is scheduled to direct the choreography.

VALERIE BETTIS is also in Hollywood, working on the new Leslie Caron-Pier Angeli musical film. Miss Bettis will dance in one of the major production numbers as well as choreograph all of them.

THE GIRL IN PINK TIGHTS, starring Jeanmaire, goes into rehearsal in mid-December with Alexander Kalloujny, a prominent member of the Paris Opéra Ballet, who will both act and dance opposite Jeanmaire. Agnes de Mille will stage the dances for this musical, which is scheduled for a late February premiere in New York.

ANSWERS TO CHRISTMAS QUIZ on page 13

General

1, Zulma and Moyna. 2, Margot Fonteyn, David Blair, Violette Verdy. 3, Aurora is just a dummy in a cradle in this act. 4, *Giselle*. 5, Alicia Alonso. 6, They have all choreographed Delibes' *Sylvia*. 7, Lydia Sokolova, Alicia Markova, Anton Dolin and Ninette de Valois, and they all danced for Diaghilev. 8, Dame Adeline Genée, famous Swanilda, now President of the Royal Academy of Dancing. 9, The Champion Roper in de Mille's *Rodeo* was

created by English dancer Frederic Franklin. 10, Nobody. It was the first ballet without music. 11, Margaret Dale dances the White Cat in the last act of *Sleeping Beauty* and choreographed *The Great Detective*. 12, Carlotta Grisi. 13, Carlotta Brianza. 14, She created Agathe in Petit's *De-moisselles de la Nuit* in Paris. The last scene takes place on a roof-top. 15, Margrethe Schanne danced Effie in *La Sylphide* with the Champs-Élysées Ballet in 1947. Later in Denmark she took the title role. 16, The Sir John Soane Museum is the home of Hogarth's *The Rake's Progress* on which paintings Ninette de Valois based her ballet. 17, The five basic positions of the feet in classical ballet. Lifar invented a sixth and seventh. 18, Noverre. 19, Jane Avril was famous as a dancer. 20, The tenor Edgar Evans partnered a Nymph in a short dance in Ashton's 1946 production of Purcell's *The Fairy Queen*. The Nymph was created by Shearer and later danced by Elvin.

Music

1 (a) Vincenzo Tommasini; (b) Ottorino Respighi. 2, Charles Mackerras arranged Sullivan music for *Pineapple Poll*. 3, Sergei Prokofiev. 4, Lord Berners. He composed *The Triumph of Neptune* for Diaghilev, for Cochran revues, and *Wedding Bouquet* and *Les Sirenes* for Sadler's Wells. 5, Riccardo Drigo. 6, Henri Sauguet composed the music for *La Chatte* for Diaghilev and *Les Forains* for Les Ballets des Champs-Élysées. 7, Bolero brought popular fame to Maurice Ravel, but he will be remembered as far as ballet is concerned for *Daphnis and Chloe*, *Valses Nobles et Sentimentales*, *La Valse* and *Ma Mere l'Oye*. 8, Tchaikovsky's 5th Symphony (*Les Presages*). Brahms' 4th Symphony (*Choreatium*). 9, Stravinsky composed *Apollon Musagete* for Diaghilev, and *Orpheus* used by New York City Ballet. Both have choreography by Balanchine. 10, *Romeo and Juliet*.

Design

1, Christian Bérard designed *La Nuit* for Cochran's 1930 *Revue* and helped to found Les Ballets des Champs-Élysées. 2, Oliver Messel designed *Homage to the Queen* this year. 3, Vladimir Polunin designed *Le Beau Danube*. 4, Gabrielle Chanel designed the costumes for *Train Bleu*. 5,

Daphnis and Chloe and Balanchine's *The Gods go a-begging*. 6 (a) Pedro Pruna; (b) Marie Laurencin; (c) Picasso; (d) Henri Matisse; (e) They were all primarily easel painters. 7, Gluck's opera, *Orpheus*, for Covent Garden. 8, Osbert Lancaster. 9, William Chappell designed Ashton's *Les Pâqueurs* for Sadler's Wells, Cecil Beaton for Ballet Theatre. 10, No. The settings were blown-up photographs by the photographer, Brassai.

Did you read your Dance and Dancers?

1, Michael Somes. 2, Walter Gore. 3, The Continental Ballet—*Cinderella*, music Tchaikowsky, decor by Sylvia Green, choreography by Molly Lake and Keith Lester. 4, *Scheherazade*. 5, Walter Gore (*Tancredi and Chlorinda*) and William Dollar (*The Combat*). 6, *Scarlet Scissors*, or *A Tragedy of Fashion*, in the Nigel Playfair revue *Riverside Nights*. 7, Frank Schaufuss choreographed a ballet to Tchaikowsky's *Serenade* for Strings (previously used by Balanchine), and Erik Bruhn used the Moreton Gould music to Robbins' *Interplay*. 8, Galleotti. 9, Igor Youkevitch. 10, Sally Gilmour. 11, Orson Welles wrote the script and designed *Lady in the Ice* for Ballets de Paris. 12, The Spanish poet Pedro Antonio de Alarcón. Massine and Pilar López based *The Three Cornered Hat* on his book.

NEXT NUMBER

The January issue of *DANCE AND DANCERS* will be on sale on December 30. In 32 pages you will find articles on Cecchetti by Janet Leeper, on a famous one-legged dancer by Ivor Guest, on British ballet composers by David Hunt, on the Soviet dancers and the Russian tradition by Peter Williams.

There will be photographs and opinions on the new works from Ballet Workshop, the Marquis de Cuevas Grand Ballet and Roland Petit's Ballets de Paris.

All the usual features, including gossip, personalities, steps of the dance and news from everywhere.

To be sure of your copy take out a subscription.

COVER STORIES

LESLIE CARON was born in France. She is the daughter of a chemist producing perfume under a different name. Her mother was an American dancer. She got her first training at the National Conservatoire in Paris. It was David Lichine who first saw her and made her a star overnight as the Sphinx in his ballet *La Rencontre* for Les Ballets des Champs Élysées. She remained with that company for several years. She just missed an appointment with Gene Kelly when she was 16. She met him the following year and he signed her up to star in his film, *An American in Paris*. Her great success in that film led to her playing an acting role in *The Story of Three Loves* and this was followed by *Lili*, all for M.G.M. For her return to ballet, Roland Petit has created a new work specially for her, *La Belle au Bois Dormant* (a modern sleeping beauty story). She will eventually return to M.G.M. to make *Daddy Long Legs* with Fred Astaire.

For Babilée's career see page 10 of this issue.

This month's back cover, by Roy Round, is of Maryon Lane of the Sadler's Wells Theatre Ballet.

MARYON LANE was born in Melmoth, Zululand. She first trained in New Zealand and later in Johannesburg with Pauline Stokes, Face de Villiers and Reina Hermann. In 1946 she came to England and was awarded a scholarship to the Sadler's Wells School, where she remained for a year. In 1947 she joined the Sadler's Wells Theatre Ballet and from that time has worked her way up gradually to become the ballerina she is today. Her most important roles are Odette in *Swan Lake*, the Betrayed Girl in *Rake's Progress*, in *Reflection* and *Blood Wedding*.

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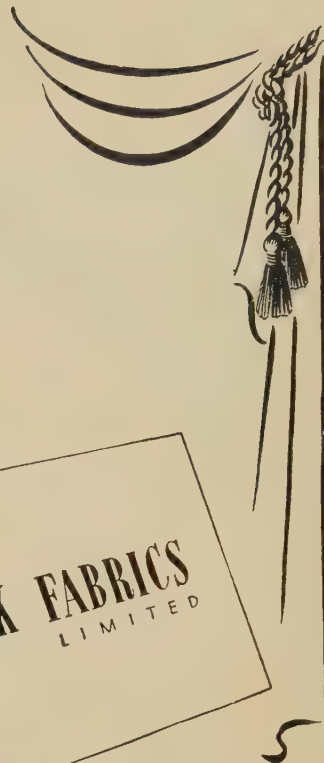
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CHRISTMAS NUMBER

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Maryon Lane

